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SCHOOL ARTS

the art education magazine

VOLUME 61, NUMBER 4 / DECEMBER 1961

Cover by Cynthia Rathbone, student at Parsons School of Design.

Art on the Secondary School Level

SPECIAL ARTICLES

- 3 Letters and Sketches from Berlin, by Jan Labovitz
- 7 Art Education in the Soviet Union, by Waleta D. Johnson
- 9 The Need for Art in Education, by Beverly Davis
- 11 Why Art for All in the Public Schools, by Earle G. Barlow
- 13 How to be Democratic and Not Lose Control, by C. D. Gaitskell
- 14 Modeling with Soapsuds, by Marie Guendling
- 16 The Painting, by Helen E. Buckley
- 17 The Functions of Art Are Indeed Numerous, by Helen Lobdell
- 18 Specialists Are Needed, by Esther Sima Cohen
- 19 Plastic's Creative Possibilities, by Robert C. Jennette
- 21 Variety Gives Spice to the Art Program, by Karl G. Wallen
- 25 Modern Materials Used in Stations, by Sister Jeannine, O. P.
- 27 An Experimental Approach to Pottery, by David E. Crespi
- 31 High School Students Cooperate on Calendar, by Sister Mary Joanne, S. N. D.
- 33 Art from Used Cards, by Jane C. Nast
- 33 Ideas from Ink Blots, by Lynthia B. Tormey
- 34 Our Cafeteria Murals, by Richard Larson

REGULAR FEATURES

- 2 Using This Issue
- 2 News Digest
- 15 Children's Gallery, by Charlotte Buel Johnson
- 36 Items of Interest
- 38 Understanding Art, by Howard F. Collins
- 41 Organization News, National Committee on Art Education
- 42 Letters to the Editor
- 43 Beginning Teacher, by Julia Schwartz
- 44 Art Films, by H. Gene Steffen
- 45 New Teaching Aids, by Ralph G. Beelke
- 46 Advertisers' Index
- 47 Questions You Ask, by Alice A. D. Baumgarner
- 48 Editorial, Diamonds, Furs, and Art

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using this issue

The longer articles in this issue are directed more toward the secondary level, although any teacher with imagination and a knowledge of children's interests and capacities at the elementary level will find much that can be adapted to the younger child. A high school art student writes and sketches her impressions of Berlin on page 3. An analysis of Art Education in the Soviet Union is brought to us by Waleta Johnson on page 7. Two authors stress the need and place of art in education, pages 9 and 11. C. D. Gaitskell tells us How to Be Democratic and Not Lose Control in his satire on classroom management, page 13. Charlotte Johnson continues the Children's Gallery on page 15. Other articles on the functions of art and the place of the specialist are on pages 17 and 18. Robert Jennette discusses plastics as a creative medium, page 19; and Karl Wallen tells about the variety of materials suitable for sculpture, page 21. Sister Jeannine describes the use of modern materials for a traditional purpose on page 25. David Crespi gives us the first of two articles dealing with experimental approaches in pottery making, page 27. Howard Collins discusses Degas, page 38, while Julia Schwartz discusses content in art on page 43. Alice Baumgarner discusses how not to stimulate the beginner on her "Questions You Ask" page.

NEWS DIGEST



Tripoli Wants to Exhibit Crafts The Arts and Crafts School in Tripoli, Libya, would like to exhibit some of its products of orphan children in the United States. Schools interested in sponsoring such an exhibition should write to Mae W. Murray, Chief, Information Center Service, at the United States Information Agency, Washington, D. C.

New Bulletin on Art Therapy A new quarterly publication, *The Bulletin of Art Therapy*, was introduced in September with an article by Edith Kramer, art therapist who has written for *School Arts*. The subscription price for four issues is \$3.00; foreign, \$3.50. A copy of the first issue may be obtained by writing to the editor, Elinor Ulman, 634 A Street S.E., Washington 3, D. C.

Circulating Exhibitions Available A catalog listing the exhibitions available, charges, and other details may be secured by writing to the Department of Circulating Exhibitions, Museum of Modern Art, 11 West 53 Street, New York 19, N. Y. A similar listing of exhibitions devoted to children's art may be secured from the Traveling Exhibition Service, Smithsonian Institution, Washington.

International Fabrics Exhibition The Museum of Contemporary Crafts, New York, offers a major exhibition of fabrics from twenty-one countries in collaboration with the Philadelphia Museum College of Art, through January 14. The exhibition is stimulating in that it points up what can be done in the important field of textile design.

Children's Art Month in March Sponsored by the Crayon, Water Color, and Craft Institute, and endorsed by the National Art Education Association, the second Children's Art Month will be celebrated in March, 1962. Suggestions for local observances of this activity and other helpful material may be secured by writing to the Institute at 420 Lexington Avenue, New York 17, New York.

Seattle Has Fine Art Bulletin An attractive bulletin which endeavors to interpret to the community and teaching personnel the objectives and program of art in the Seattle public schools has just been distributed. Entitled "Art Is for Everyone," the eight-page bulletin is a good example of a public relations endeavor. Henry William Petterson is supervisor of art. 7,000 copies were distributed.

Art at the World's Fair 1964-65 In addition to the art aspects of the Fair itself, various museums in New York are planning special exhibitions to coincide with the Fair. Extensive remodeling will be undertaken by the Metropolitan, and the Modern will add a new wing.

Students of the Moore Institute of Art celebrated Picasso's eightieth birthday with a Picasso Party on October 25, 1961.

AN INTRODUCTION TO THE FOLLOWING ARTICLE

At the Berlin International Industrial Fair last fall, the United States Information Agency exhibited "Youth, U.S.A.," the interests and accomplishments of intelligent, talented, American high school students. As the "live" part of the show the U.S.I.A. hand picked twenty-seven students between the ages of fourteen and eighteen to host the exhibit and demonstrate in the areas of their interests. Two Pittsburgh high school art students, a tenth-grade boy whose ceramic sculpture was in the exhibit, and a twelfth-grade girl with paintings in the show were among the six art students chosen to represent American youth at the Berlin Fair.

According to the report of U.S.I.A., "Over seventy-five per cent of the 650,000 Fair visitors saw the 'Youth U.S.A.' exhibit, making an attendance record. About fifty per cent of these visitors were from East Berlin and the Soviet Zone of Germany. The exhibition opened on September 10 and closed September 25."

Jan Labovitz sent home weekly accounts of her impressions of people and places, illustrated by quick sketches. She is glad to be able to share her experience *At the Fair* with other art students and their teachers. This article is based on her letters and sketches sent from Berlin.

Mary Adeline McKibbin, art director, Pittsburgh Schools.

Interest in art can lead to rich experiences that extend far beyond the boundaries of the classroom. Here are the impressions of one young artist whose interest in art led to an international adventure.

Jan Labovitz

LETTERS AND SKETCHES FROM BERLIN

(1) Guten Tag! Here I am in Berlin. I'm in love with the people. I'm excited by the sounds. I'm fascinated by the sights. And I'm trying to speak German with a Pittsburgh accent.

Berlin's people are friendly. There's the man on the double-decker bus who explained to me and my two companions that we were headed in the wrong direction. He then led us off the bus and put us aboard a bus headed in the right direction. There's the man taking a walk with his young daughters. He overheard us trying to get directions on how to return to the American exhibition at Marshall Hall. He turned around and walked us all the way to the streetcar stop and waved goodbye to us from the sidewalk.

The people are the hundreds of students and businessmen who ride their bikes up and down the streets of the city; the people are the young girls with their stylish beehive hairdos and the old women with their sensible black hose. The East German boys in the youth refugee camp are also Berlin's people. Then there's the man who oils the streetcar tracks and the woman who picks up paper in the park. This is a people of bright colors, happy faces, and endless curiosity about the teen-agers wearing white cards with U.S.A. printed on them.

This is a city of sounds. There's the noise of motor-bikes and the clatter of the "S Bahn." There's the strange

Below, "the laughter of people at the shoe repair shop."



sound of a foreign language being spoken all around me. I can still hear the warm laughter of the people at the shoe repair stand when I tried to explain that I wanted heels on my shoes. The city rings out with music—the music of the

ALL DRAWINGS BY JAN LABOVITZ



Girl with stylish hair-do and older woman in black hose.

Stadtische Oper and the Berliner Philharmonisches Orchester. At the American Officers' Club, the German combo played everything from polkas and foxtrots to cha-chas and charlestons. It was in the music room at the youth refugee camp that a piano, a set of drums, and guitar solved the language barrier. This city is alive with voices. I hear my German teacher saying that the case of the word for girl in German is neuter; I hear the actors speaking the lines in a German production of *Life With Mother*.

Berlin is a city of things to see. Here is a picture of destruction and reconstruction. The shell of the Kaiser-Wilhelm memorial church still stands, as a reminder of the hell of war.

The Luftbrücken Denkmal stands as a memorial to the men who lost their lives in the Allied air lift. Bulldozers and

workmen swarm over the ruins of yesterday's Berlin. Here's a picture of contrasts. The Brandenburg Gate is the entrance to East Berlin, where seventy per cent of the stores are government owned and photographs of official buildings are forbidden. Berlin is a city of signs. There are signs advertising Berliner Kindl beer, ernte cigarettes, and Esso gas; there are signs above the leather store, the book shop, and Woolworth's. Signs state "Achtung" and warn that the Russian sector is just ahead. This is the city of Kurfurstendamm, Berlin's Fifth Avenue. It was here in one of the outdoor cafes that we used our somewhat faulty German to order chocolate cake. The "chocolate cake" turned out to be hot chocolate which tasted delicious with my hot tea.

Here I am in Berlin. This is the city of Volkswagens and bicycles, flowers, and leather shorts, American G.I.'s and Russian troops. These are the people who will come to the Industries' Fair when it opens on September 10, and will ask us about the people, the sounds, and the sights of my city.

Auf Wiedersehen!

(2) Guten Tag! So you want to know what I'm doing at the Fair! I'm a "question-answerer," "picture-painter," and "people-observer."

"Yes, I'm from the United States . . . I live in Pittsburgh, Pennsylvania . . . yes, we have smoke control . . . no, I do not have much free time . . . I like Berlin very much . . . this jewelry was made by students, not silversmiths . . . my school is nothing like Little Rock . . . yes, thirteen-year-old girls do go to parties in the United States . . . well yes, I guess Pittsburgh is sorta near New York . . . I am starting my freshman year of college . . . I'm sorry but my German ist nicht sehr gut . . . yes, I am here only for the exhibition . . . I was chosen by



Above, sitting down to delicious hot chocolate and hot tea.

The cowboys wore plaid shirts, carried cap guns, and had blond hair; the Indians wore feathers and had blue eyes.



ALL DRAWINGS BY JAN LABOVITZ

the United States Information Agency . . . if you'll write down your address, I'll try to find a pen pal for you . . . yes, all my expenses are paid by the government . . . yes, I do have a driver's license . . . I think this is a wood carving of Elvis Presley . . ."

"No, the paintings on the walls are not for sale. But you can have one of these on the table." There on the table lie my masterpieces . . . caricatures of the people, studies of cafes, and impressions of Berlin. There's a caricature of the little blond boy in his leather shorts and plaid knee socks; there's the old man with his grey mustache and double-breasted suit. This is a sidewalk cafe with the checked tablecloth, the vase of flowers, the mug of beer, and the plate of wiener schnitzel. And this is my impression of the Kurfurstendamm. Here's the Da De Wa department store and there's the leather shop, the jewelry shop, and the sweater shop; this is the cobblestone street and that's the subway track. The red symbolizes the lights of the city and the purple symbolizes the rubble of the city. As I paint, the crowd comments. The only word I've been able to understand so far is "Picasso."

Auf Wiedersehen!

(3) Guten Tag! I'm in love with the school on Spandauer Damm in West Berlin. There's a room in the school on

Spandauer Damm. And in this room were cookies and chocolate and gifts and flowers and cokes.

There were two men in the room in the school on Spandauer Damm. One is the headmaster, Herr Schmiedeke; the other is Herr Nowka, the head of the P.T.A. They gave me the cookies and chocolate and gifts and flowers and cokes. They made me and the twenty-six other American teen-agers who are here for the Fair the Queens and Kings of Bonhoeffer-Schule. My every word was their command; my old khaki raincoat was hung up as if it were a mink coat. I was welcomed; I was thanked; I wanted to smile and I wanted to cry. And all the time, I wondered, "Is this all for me?"

There's a courtyard in the school on Spandauer Damm. And in the courtyard were the students and teachers and chorus and band and nearly a hundred cowboys and Indians. The cowboys wore plaid shirts, carried cap guns, and had blond hair; the Indians wore feathers, carried bows, and had blue eyes. They galloped and shouted and giggled. I couldn't decide whether to laugh or cry. The chorus sang; the word "welcome" sounded like "velcome." The band played; the tiny boy with the blond hair in his eyes played the recorder and pointed his toes in. A little girl curtsied and handed me a bouquet of flowers. Little boys filled my arms with books and pamphlets and flags. One little boy pinned a replica of the Brandenburg Gate onto my sweater. The pin symbolizes the people's hope for a united Germany. And still I asked, "Why honor me?"

Then came a tour of Bonhoeffer-Schule. There were art rooms and classrooms; there were girls with pigtails and boys in leather shorts. There was a circus mosaic on the wall of the art room. The first grade sang a song for us. There were display cases in the halls. In the cases were puppets and paintings and animals and the gingerbread house from the story of Hansel and Gretel. I even heard one little girl shout to another, "You're crazy!"

There's a gym in the school on Spandauer Damm. And in the gym was a basketball game. The boys in their white jerseys and black shorts put on an exhibition and then challenged us. The competition was keen. Because of the polished floor and our stocking-clad feet, the falls were many. But I'm proud to say that with little help from me, we won!

There are two little girls in the school on Spandauer Damm. Their names are Helga and Brigitte. They took my friend, Marilyn, and me to Helga's house for lunch. There was tomato soup and hamburgers and potatoes and peas and carrots and chocolate pudding and cookies and coffee and candy and pears and Helga's mother waiting for us. Marilyn speaks German. Helga and Brigitte speak English. I understand German and Frau Kannenberg understands English. We all get along perfectly. There were questions asked and photographs shown. I saw pictures of the cousin who is studying to be a doctor and the cousin who is going to be a teacher. I saw pictures of the last family wedding; I heard about the cousin who lives in Hollywood and works with television. The radio was tuned to an American station. We sang songs and laughed. We laughed at

The boys, in their white jerseys and black shorts, put on an exhibition of basketball in the gym on Spandauer Damm.

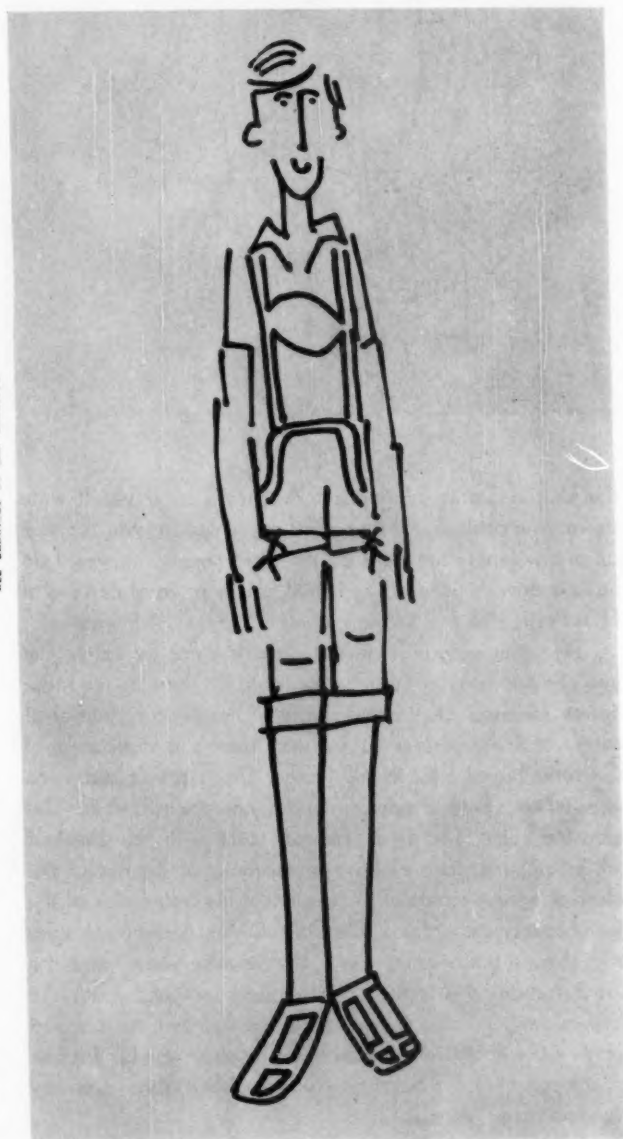


Frau Kannenberg. After one last good-bye, the bus pulled away. Helga and Brigitte ran beside the bus and shouted one more "Auf Wiedersehen."

And at last I found the answer to my question, "Why?" There's a school on Spandauer Damm in West Berlin that wants peace. And my promise to them is that I too want peace.

Auf Wiedersehen!

Jan Labovitz, now an art student at Carnegie Institute of Technology, graduated from Taylor Allderdice High School.



Brigitte's shyness and my German. We didn't know what to do when Helga explained that her first piano lesson had been postponed because of our visit. We celebrated Helga's birthday a bit belatedly. I learned that although I was shivering, winter hadn't started yet. Addresses were exchanged and promises to write were made. All too soon it was three o'clock. Helga and Brigitte walked with us back to the school. Frau Kannenberg waved from the window until we turned the corner.

There's a school on Spandauer Damm in West Berlin. There were tears at the school on Spandauer Damm. In just one afternoon, I had fallen in love. I had fallen in love with Herr Nowka and Herr Schmiedeke who spoke to us of co-operation and friendship and understanding; I had fallen in love with the band and the cowboys and the Indians in the courtyard. I had made friends with Brigitte and Helga and

Above, Jan Labovitz captures the fresh spirit of a German youth in one of the many quick sketches made on her trip.

Art education in the Soviet Union takes its form from attitudes about art and the individual which reflect fundamental differences in our views. The forces which shape Soviet art are discussed here.

Waleta D. Johnson

ART EDUCATION IN THE SOVIET UNION

Andrey, a Soviet Intourist guide during the summer of 1959, argued, "Abstract art is worthless! A painter must paint a picture which is certain to appeal to someone who will buy it. Socialism frowns upon abstract art because it involves the waste of human effort." On the other hand, thousands of curious Soviet citizens flocked to the art section of the 1959 American Exhibition in Moscow. They hungered for literature which would explain to them the meaning of this vast display of modern, abstract art. (These observations were made in the Soviet Union by the writer in August 1959.) The purpose of this article is to examine the principles and methods of Soviet art education and their relationship to the present general concept of art in the Soviet Union.

The Artist and the State In order to understand the reasons behind the present principles and methods of Soviet art education, it is necessary to review the relative position of the artist to the State in the years following the Revolution of 1917. During Lenin's time, this relationship can be illustrated by the following conversation between Lenin and Clara Zetkin: "In a society based on private property the artist works to produce wares for the market; he needs purchasers. Our revolution has freed the artists from the yoke of these very prosaic conditions. It turned the Soviet Government into their defender and placer of orders. Every artist, everyone that considers himself an artist, has a right to create freely according to his ideals, independent of anything." "Only, of course," Lenin added immediately, "we Communists, we cannot stand with hands folded and let chaos develop in any direction it may. We must guide this process according to a plan and form its results." (C. G. Holme, *Art in the U.S.S.R.*, The Studio Publications, Inc., New York, 1935, page 8. A book including plates and discussions of theories relating to architecture, painting, sculpture, drawing and engraving, poster and cartoon art, etc.)

Stalin's rise to power brought with it the State's right to govern all arts. Decrees directed at art circles were issued



Soviet people visit American exhibition in U.S.S.R. and view our contemporary art forms as unfamiliar curiosities.

which emphasized two things. First, Soviet institutions should be glorified to the greatest extent; and second, everything Western and "bourgeois" should be denounced. Thus, "art for art's sake" was condemned and all types of art became weapons of the State. The creators of these weapons were required to follow the concept of "socialist realism" which was established by the Party. In essence, this doctrine stated that the artist's comprehension of objective reality was the basis for an artistic creation. (G. S. Counts, *The Challenge of Soviet Education*, McGraw-Hill Book Co., Inc., New York, 1957, pages 199-200. A section (pages 198-206) is devoted to the "decrees on ideology" which concern the arts in general with an emphasis on literature.) Therefore, Soviet art became the expression in images of the building up of the country and the changes in the mode of life. (Holme, op. cit., page 10.)

Soviet Concept of Creativity An article by I. I. Rodak (*Soviet Education*, June 1959) (I. I. Rodak, "Nature of Pupil Creative Work in the Training Process," *Soviet Education*, I. No. 8 (June 1959), page 39), develops the idea that the use of imagination is necessary in any act of creativity. It is agreed that original ideas are formed on the basis of old ones. However, the *value* of the use of the imagination in creating originality depends on the objective characteristics of the situation. In other words, every new creation in the Soviet Union must have a function, and that function must be beneficial to the situation. Limitless fantasy is considered to have nothing in common with the work of the imagination. Rodak feels that not enough attention is given to pupils' activities which are of a creative nature. (I. I. Rodak, "Nature of Pupil Creative Work in the Training Process," page 36.) Soviet psychology maintains that creative ability is not inherited and that the training process can control pupils' creativity. (Ibid., page 40.) This training process takes the task of helping pupils to perceive the world in the correct manner, according to Soviet instruction.

Goals of Soviet Art Education M. A. Rumer and V. V. Kolokonikov examine the goals of Soviet art education in their article entitled "Singing and Drawing in the Eight-Year school" (*Soviet Education*, August 1959) (M. A. Rumer and V. V. Kolokonikov, "Singing and Drawing in the Eight-Year-School," *Soviet Education*, I, No. 10 (August 1959), page 39.) During postwar years, the emphasis in art education was mainly on drawing from nature in order to develop literacy in the imitative arts. Great stress was put on developing the skill of perspective drawing or the mastering of the correct proportional placement of objects on paper. The fault with this method of teaching was that it was not related enough to everyday life.

In view of the problem, the Institute of Art Education, APSRSFSR, has designed a program in art which attempts to achieve certain goals: "to enhance the value of this subject for the pupils' esthetic and creative development; to foster artistic taste in them; to intensify the contact of drawing studies with life and practice; to make more precise the sequence of instruction, proceeding from consideration of the pupils' characteristics and the introduction of designing in class VII; to lighten the load of the program of separate classes." (Rumer and Kolokonikov, page 21.) To aid in achieving these goals, the idea of "thematic drawing" has been introduced in the art program. Pupils are given definite topics or themes to illustrate such as: "Harvesting the Crop"; "Field Work on a Tractor"; "Kinds of Transportation"; "The Construction of New Homes"; and "At the Factory." This method of teaching art develops in the pupils an interest in the State and the desire to maintain its prosperity. (Rumer and Kolokonikov, page 21.)

Opportunities for Art Training A look at the opportunities for art training in the Soviet school curriculum will determine the extent to which the above goals apply. A large part of the kindergarten program is devoted to art. This consists of formal drawing lessons which concentrate on ornamental patterns that can later be applied in the upper grades to functional objects. At times, "free" drawing is allowed; however, it seems that even this is controlled to some extent by the introduction of a theme. (G. Z. F. Bereday, editor, *The Changing Soviet School*, The Riverside Press, Cambridge, 1960, pages 147-148.)

In Classes I through VII, drawing lessons are held once a week for one hour. In Class I, pupils learn to separate the sky from the earth and the correct placement of objects on paper. In Class II, the rendering of a person is taught. These skills are put to use in Classes III through VII where thematic drawing is emphasized. Classes V and VI concentrate on Russian pictorial and plastic arts. Pupils become acquainted with Soviet imitative arts (painting, sculpture, graphic art, architecture) and with the works of certain artists from Holland, Spain, and France in Class VII. In this class, there is also an emphasis on the decorative treatment of natural forms which are applied to objects of practi-

cal value such as small boxes or bookmarks. As Rumer states, "The concluding talk in this class is devoted to the flourishing of Soviet Art and to the decline of modern bourgeois western art." (Rumer, page 22.)

Children who are talented in art are supervised in two ways. First, special schools for music, art, and the dance are provided under the Minister of Culture; and second, circles or clubs corresponding to special interests are organized. (Bereday, op. cit., page 364.) There are 50 art schools in the Soviet Union for gifted children which provide instruction after school hours. Entrance requirements for these schools are extremely high. For example, the Moscow Art School, in the fall of 1958, admitted 250 out of 1500 applicants for a ten-day entrance examination. From this group, fifty were finally admitted. The work load at this school is heavy because the curriculum is that of the regular ten-year school plus special art classes. Almost all graduates continue their art training at the Art Academy and eventually become free-lance professional artists. (Bereday, page 367-70.) According to George A. Roeper, in his chapter on Soviet Special Education in *The Changing Soviet School* (pages 367-70), the quality of student art work is excellent, but lacking in creativity due to the standard artistic techniques which are taught. Apparently no consideration is given to abstract art because it is felt that the students and the general public would not understand it.

Summary and Conclusion Generally, the people of the Soviet Union seem to be either unable to understand or are unfamiliar with new concepts of art. Some reasons for this are: (1) The Party's concept of socialist realism has turned art into a weapon of the State leaving no avenues for personal satisfaction; (2) In the past, not enough attention has been focused on pupil activities which are of a creative nature; (3) The opportunities for art training are limited in the general school program and special schools are so selective that only a fraction of interested pupils may satisfy their interest; (4) With the introduction of polytechnical training, technical drawing skills have been stressed rather than the development of artistic creativity.

Soviet art education is true to its purpose of glorifying the State. A rigidly controlled method of teaching children art will not induce them to use their own creative imagination. Children, when once shown "how to do" something or "how to think" about something will usually follow the same pattern in their desire to please the teacher. These habits and ideas follow them throughout later life. This one-sided introduction to art firmly anchors "correct" ideas in the minds of the Soviet people so that they are unable to take an objective view of a different conception in art.

Waleta D. Johnson of Minneapolis, Minnesota gathered the material for article during recent visit to the U.S.S.R. Several other observers who have written for School Arts describe Soviet art education in a similar manner. We may disagree with the methods, but at least they do study art.



PHOTOS BY WALTER BARNES STUDIO

The above oil painting, "Sunset Picnic," is by Mary Hamilton, age 11, a student in the Junior Art Project, Austin, Texas.

THE NEED FOR ART IN EDUCATION

Beverly Davis

Increased interest in scientific development and technological growth has caused educators to take a fresh look at the role of art in the curriculum. Here are compelling reasons for art in the schools.

Art, properly taught and understood, is neither a form of play, a hobby, nor a subordinate subject, but a way to knowledge so vital and needed that we dare not neglect it. We must examine its importance closely. Art is not play, because it demands all of an individual's powers of perception, feeling and understanding. When a first grade child stands at an easel and fills his page with great sweeps of color, making the image of himself on his scooter, he is not playing. He is finding meaning in his world. He is becoming aware of his own individual experiences. He is relating himself to life, which at his age, is quite self-centered. Thus

he makes the symbol for himself dominate the picture; he paints the scooter very large because he prizes it, and he leaves out much of the environment. This is but one stage in his discovery of the world he is in.

Art is not a hobby, for it is not an activity intended to pass the time or to keep one's hands busy during leisure moments. Art demands all of a person's most human capabilities; his capacity to think constructively, to judge, to feel, to see keenly, and to perfect his work with his hands. A sixth grade child forming an impression of a heavy farm horse from a lump of clay, does much more than pass the time



Above, a dramatic sense of space and loneliness is shown in this oil painting titled "Lone Boatman." The artist is senior high school student, Charles Dent of Austin, Texas.

Below, this oil painting, "Lady with a Pear," by Susan Brown, age 14, seems rich in personal symbolic content.



and control his hands. He must guide the material to suggest the compact shapes of the animal he has in mind. He must know the essence of the creature he makes: its bigness and strength, the short round body, sturdy legs, and sensitive head of the draft horse. From knowledge and feeling for his animal, the child creates, judging his piece with each moment of his work, discovering and responding to his expression as he proceeds. His discovery of his own interpretation of the horse in clay furthers the child's power to see, feel, and form conclusions and responses to things around him. His insight is deepened and his ability to make and to express according to his own vision is increased, with each creative experience.

Art is not a less valuable subject than mathematics, science, language, or social studies. For the arts alone, painting, sculpture, music, creative dance, and creative writing are concerned with individual human feeling—with each person's response to life and the world as it touches him personally. An education which fails to emphasize the arts, but considers them as play or hobby activities, sets forth to make of the child, a man less human, less sensitive, and less in touch with the world of experience than he is capable of being. Such an education would be blind to the fact that every child has the right to be taught to become the best person he can possibly be. Such would be far from fulfilling the potential which is present within each child. It would be tragic to neglect this most precious quality of a human person: his chance to become more individual, more comprehending, and more fully and deeply alive. There are many ways to knowledge. The way to knowledge through creative art experience is a unique one—being the only one which demands the whole individual—seeking, sensing, discerning, feeling, interpreting. If this way, to gain deeper, richer life through art expression, is not encouraged in a child, his ability to feel, to interpret, and to use his powers as a human fades and finally is lost.

The child then develops into an adult having little real communion with his world. His life becomes more superficial and he more insensitive. It is then that meaning in life and purpose in human striving can seem unimportant to a person—and apathy and decay begin. It is only through life at that deeper level of human comprehension and awareness that a man grows to his full stature. We must not neglect our duty to each child to seriously cultivate his creative potential in art and thus to see that he grows in the fullest way. The child making vivid crayon drawings of how it felt to climb high on a cliff, the fifth grader painting the spots on her papier-mâché pony with the golden hooves, the boy bending wire into a long-necked giraffe, or the high school student painting a face highlighted with wonder—these are human individuals taking steps toward deeper living. To discourage them would be to injure in some way fineness of life.

Beverly Davis teaches art education courses at University of Texas, Austin, Texas. Works shown in article were done by students enrolled in Junior Art Project, Austin, Texas.

There are those who would suggest that education in art should be only for the talented few. Here are a number of comments which develop a case for our continued belief in an art education for all.

Earle G. Barlow

Although few citizens of a community would approve dropping the art program from the school curriculum, even fewer could give a comprehensive reason why it should be retained. The reasons most commonly given or accepted are those which suggest some cultural benefits. Just what these cultural benefits are the average citizen may be doubtful about, but having been more or less convinced that as an American



Creative art experience can be important to all students.

Why art for all in the public schools

he is somewhat of a materialist, to the great detriment of the esthetic aspects of life, he can help efface any guilty feelings he might have on the matter by giving his tacit approval to our school art program even though he is sure that art is mostly a form of harmless amusement.

There are certainly other views, many of which are better conceived than the foregoing example. However, that there is a general lack of understanding not only among individuals of communities but also among school administrators and many teachers is only too apparent. In an attempt to spread some light on the subject this writer does not necessarily speak for all teachers of art, some of whom may disagree in some details, but the intention is to give opinions that are reasonably representative of those held by art teachers, educators in general, and others who have made serious studies of what has been happening in the field of art education, and so are living in the present year.

There are probably few who still seriously hold that the primary purpose of the art program is to discover and help train potential artists. It is no exaggeration to say that the number of art school graduates who are able to support themselves by their art is extremely small. Assuming, as we safely may, that the art school student body is largely composed of the most "talented" of our high school graduates, it does not require much imagination to realize that

money and effort spent on the proposition that we are training artists is largely wasted. What then are the legitimate purposes and goals of our school art program?

First, let us make what might appear to be a rather startling statement; that the ability to draw is not only not vital but not even important in the modern public school art program. As a matter of fact, much of the work that we do in our art classes is not such that a student's inability to draw in a representative manner is felt by him to be a serious handicap. Excellent work is often done by a student who has little ability for such drawing. Herein lies one of the most important aspects of a good art program.

No premium is put upon a talent which one student has but which is lacking in another. The art course is perhaps the one place where all, as nearly as possible, are on equal terms. The standard of achievement is based not upon talent but rather upon originality—a quality we all have (or had), to the degree that we are not mirror images of someone else. In the art classes we try to direct this originality into creative lines. The student is given an opportunity to express his originality in such a way that he may feel that the results are his, not to be compared favorably or unfavorably with the work of others.

Let any person who feels that the opportunity of a child to express his individuality is something trivial look to the

rapidly growing tendency of adolescents to identify themselves with gangs, gangs with all the fine instincts of a predatory wolf pack. In our society less and less value is being put upon the individual and more and more upon group, school, community, and national spirit which, although desirable to a degree, has already been carried to dangerous extremes. These extremes are perhaps inevitable by-products of automation; the replacement of the human body and, increasingly, the human mind, by machine. These developments make ever more crucial the need to give the school child opportunities for an occasional release from competitive pressures accompanied by opportunities to show that he, as an individual, has something to give that is wholly his, not to be duplicated by any other individual.

It must be admitted that the releasing of this originality into creative channels is often accomplished with considerable difficulty and occasionally, not at all. This is not because of difficulties inherent in the theory but almost always because of the destructive effect of past training, particularly under the direction of ill-informed teachers. Unfortunately, even today, the "easiest" way to teach "art" at the grade school level is often to run off a series of stereotyped drawings on a duplicating machine to be passed out among the children for coloring according to prescribed rules. If psychologists and educators deliberately endeavored to develop some scheme calculated to crush every budding trace of originality in growing children it is difficult to imagine a more effective way of bringing it about than this still common practice in backward schools.

With the "fill-in" experience behind them, or perhaps still with them as they progress through school, children's later drawings are typically compared to adult ideas or with the "best" done in the class; that is, that which most nearly conforms with the teacher's frequently naive ideas of reality. Such practice further crushes the originality of all children and actually undermines the confidence and perhaps psychologically damages the pupil who does not conform to, or measure up to these false standards. Ironically, but not so surprising, we find rather frequently, at the secondary school level, our most capable performers in art among the "rebels," "poor students," or the "naughty" children who have been considered trouble makers by their earlier teachers because they refused to conform. It will be a dreary day for America when we no longer find these non-conformists in our midst. Our country will run then like a well oiled and perfectly geared machine with—?—pushing the buttons!

An important objective in our art programs should be to help establish standards of value and judgment not only in art as we commonly think of it but also in regard to all those things about us that are designed, which includes just about everything made by man. The quality of design in general, particularly in utilitarian objects, furniture, etc., has undergone tremendous changes since the Victorian Era, and generally in the direction of improvement. But, we are still surrounded by examples of atrocious design. Poor design

seems to be particularly evident in the field of accessories for home decoration. One of the world's foremost architects believes that poor design in the environment has dangerous pathological effects on individuals. Even though that old Victorian monstrosity that we call a bureau may not seem to be offensive it may, as insidiously as unsuspected nuclear radiation, be causing us irreparable damage. Fantastic?—Perhaps.

How many people long for knowledge of some standards which they can apply when purchasing articles for their home that will insure that the article harmonize with what they already possess? How many others make purchases in blissful ignorance of any standard but their own vacillating notions that change with every television commercial or magazine advertisement? Our department stores are full of bric-brac and pictures that would cause any artist, past or present, to shudder with horror. Where, if not from our schools, are going to come the standards that will help us differentiate between the beautiful and the ugly?

Much of the progress that has been made is certainly due in no small measure to general enlightenment about these things at our better public schools, particularly the schools that have up to date administrative policies, without which even the best art program operates under serious handicaps. The art program, to be successful, also needs the backing of an enlightened community, a community made up of parents who do not encourage their children to "take" art simply because they (the parents), are fond of "drawing," or even just because of a quite possibly misguided belief that their offspring are just bubbling over with artistic talent. It is to be admitted that the really talented student is the joy of any art teacher's life, yet every parent and student should realize that the public school art course is not mainly basic training for art school, but is primarily a place where, free from the rigorous discipline that is considered necessary elsewhere, the student is free to express through some medium, his individual feelings and originality without being subjected to irrelevant standards of comparison. He should learn that he can see through his eyes things that only he can see.

Earle G. Barlow teaches art at the Brunswick High School, Brunswick, Maine, and resides in picturesque East Boothbay.

Editor's note: We frequently receive letters asking about the policy of School Arts toward unsolicited manuscripts. We are always glad to receive articles from any source and try to evaluate each article on its own merits in terms of the needs of the moment and our desire to balance issues in order to serve well the varying interests of the variety of readers who subscribe to the magazine. When an article is believed unsuitable it is returned promptly, and we try to explain the reasons for our decision. Prospective writers may receive a folder of suggestions by writing the editor.

Sometimes there is a wide gap between our stated beliefs and our educational practice. Our Canadian humorist tells of an extreme case of authoritarian control under the pretense of democratic learning.

C. D. Gaitskell

HOW TO BE DEMOCRATIC AND NOT LOSE CONTROL

Now children, we are all going to learn about Democracy by doing art. We are going to work together as a Group. Now, what is Democracy? Hands up! What, can no one tell us! Well, children, we must learn to make our own Decisions . . . we must, well, we must learn to Decide together what we would like to do, and then—yes, that's it—do it in the way we want to do it. That's clear, isn't it, children? Now then, let's choose a nice Group Activity, shall we? What shall it be? Yes, Roger? Puppetry, you say. Well now, that's a lovely idea, of course—a lovely idea. But what about making a pretty mural? That's an even lovelier idea, isn't it, children? *Well, isn't it?* Hands up, how many would like to make a lovely mural? Where are your hands, children? Up, up! *Well, you're going to make a mural anyway.* That's what we have decided.

Now, children, what shall our mural be about? Yes, Roger? You want Cowboys and Indians in our mural. Funny Roger! Oh, it's a lovely idea, of course. But how

would you like to make a mural of a Pretty Flower Garden, instead? Wouldn't you love to paint flowers, children? Yes, Arthur? You what . . . ? No, Arthur, you can't have Cowboys and Indians. And stop sulking, Roger; you can't have Cowboys and Indians in the mural either. We have decided to have flowers, haven't we, children? Well, anyhow we're having flowers.

Now children, what colors shall we choose for our pretty flowers? Yes, William. You want red. That's a lovely color, of course. Why did you choose it, William? What . . . ! Of course not, William. There are no Red Indians in flower gardens. Now, I think we would like pretty pink flowers, wouldn't we, children? Pink is a lovely . . . *Boys*, will you be quiet! No, Roger, you can't have red just because it reminds you of Indians' blood. The idea!

And now let's choose another color, children. How many would like nice pale blue to go with the pretty pink? Would you like pretty pale blue, Matilda? You say you want yellow. What—to go with pink? Oh, Matilda! What, yellow and pink together—oh no, Matilda! I'm sure you don't want yellow. Now don't insist like that, Matilda. It's rude. Yellow and pink together—good heavens, how awful!

Now who will paint the pretty pink flowers . . . ? Volunteers, children—quickly. Well, all right, I elect Arthur, Roger and Matilda to paint the pretty *pink* flowers. And for the pretty *blue* flowers, let's see, I elect Peter, Mary and . . . children! Who made that rude Indian yell? Who shot that arrow? Children! Stop it! What, Roger—what did you say? You want to hold an election! Or a what—? A Revolution! Roger, come here and stop muttering. Speak up! What do you want? Roger! Where did you get such an idea? Just as we were studying Democracy too! Why Roger, I shall just tell the Principal what you said. The idea—*wanting to change the party in Power!*

C. D. Gaitskell is director of art, Ontario, Canada, and president, International Society for Education through Art.

Below, this drawing by Roger goes to the heart of his reaction to the dictatorial attitude of his teacher. Yet, teacher merely said, "No, Roger, just color the flags, erase that skull and crossbones, and we'll continue studying Democracy."

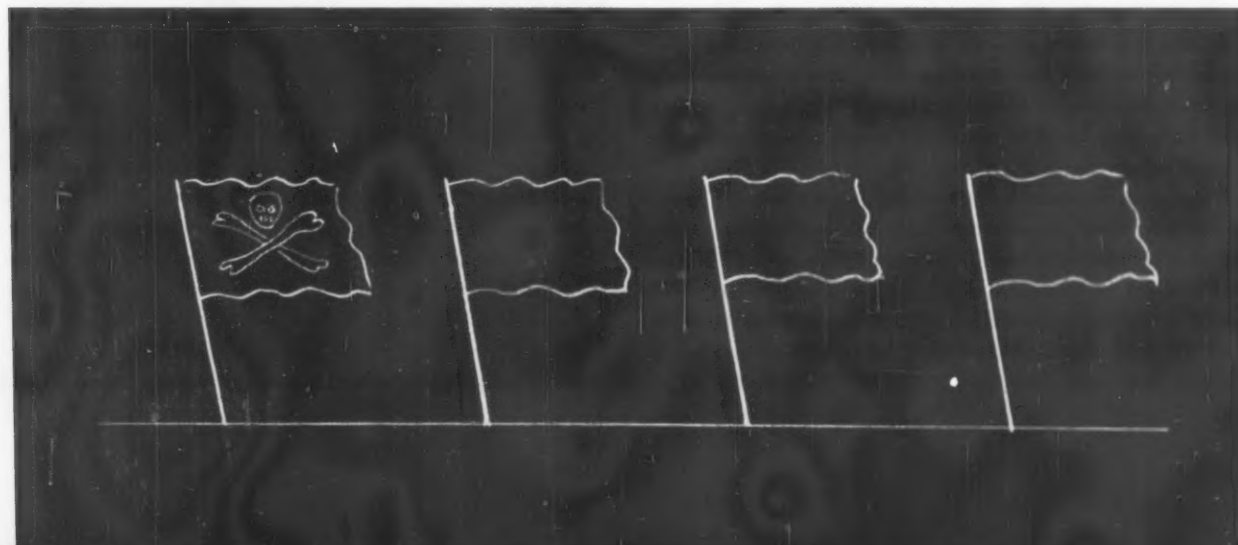




PHOTO FOR SCHOOL ARTS BY SCHWEINHARD STUDIO

Unusual textural effects can be created using soapsuds.

Modeling with soapsuds

Marie Guendling

If you have not modeled with newspapers and soapsuds you have missed an activity that offers much enjoyment, as well as an opportunity for much creative variety. I developed my first snowman as a substitute for papier-mâché, and I have found many other uses. While it cannot entirely replace papier-mâché in all areas, papier-mâché is more difficult, takes more time, presents a long drying problem, and is "messy." As for using soapsuds for figures not white, adding a little tempera to it opens a vast field of quick colors that may be needed for animals, etc., which can be made in the same basic way as forms for papier-mâché. Another great advantage is being able to work with the newspaper dry. It is simple to form the newspaper forms as it is not necessary to have them smooth before applying the soapsuds. It can also be used to build up areas and details almost impossible in any other way.

For a snowman I first wadded large pieces of newspaper into three varied-sized balls and made them secure by wrapping string around them in many directions. It does not have to be compact as the soapsuds nicely cover the rough spots and loose ends. In putting the three balls together, I used meat skewers, sharpened at both ends to make them a little more secure while you are working with them.

They need to be held together, as do other pieces in other constructions and sometimes this can be done by winding the string from one section to another, especially smaller added parts.

Now you are ready to apply the soapsuds mixture. Using a large bowl, use about two cups of Ivory Flakes or Snow and add a small amount of water very slowly until it is the consistency of thick cake frosting. Beat until smooth with an egg beater and apply with a knife in the same manner you would spread frosting on a cake. Since the mixture is fairly stiff, and dries quickly, it is advisable to mix small batches when you first begin, but after some experience you will be able to work much faster. Be sure to apply a heavy coat of soapsuds where parts are joined to help hold them together and to round out the body.

When adding accessories it is necessary to work rapidly although for the most part it is only necessary to press the buttons for eyes, etc., into the hardening soapsuds. However, it is sometimes necessary to stick pins into the felt and cloth to keep scarves, belts, mittens, dog collars, etc., in place. Once hardened the soap makes a firm surface and figures can be handled freely. (The snowman referred to was made two years ago and has traveled a great deal. It spent several months in a kindergarten the past winter.) The usual deterioration is when the soap begins to turn yellow.

A dog, named Spottie, by popular vote, was made by several girls and myself as a demonstration. The foundation would form the beginning of a variety of animals. The newspaper is wrapped around a length of cloth hanger wire and it is best to cover the ends with tape or turn back the ends of the wire to keep it secure within the roll of paper. This is then shaped in the desired manner to form the base for the head, body and tail. To complete the foundation for our dog, we wrapped two lengths of newspaper and wire. Bent to form two feet and legs these were attached to the body by string. Some additional paper was added to round out body. It is not necessary to be too careful about rough edges as they cover easily and smoothly. Spottie was then completed by adding brown show card paint to the original soapsuds and applied as on the other figures. Black was added for spots. The nose and whiskers were added with suds only and the finished product gives a very good appearance of curly dog hair. The wire allows for twisting the figure, the neck and head in this instance, to achieve details like this pup's perky head position. When Spottie was real new, and less handled, the hair was even more hair-like. Each time the knife used for spreading the suds was lifted the suds came to a sharp point looking remarkably like a real dog hair.

So much fun can be had by this more simple method of figure construction and can range in use from children's toys to table decorations. Not only are the details more simple but the ease of cleaning up is minimum. Do try it, with younger children in groups, perhaps; with older children, as individual activities.

Marie Guendling is retired supervisor of art, Ames, Iowa.

Charlotte Buel Johnson

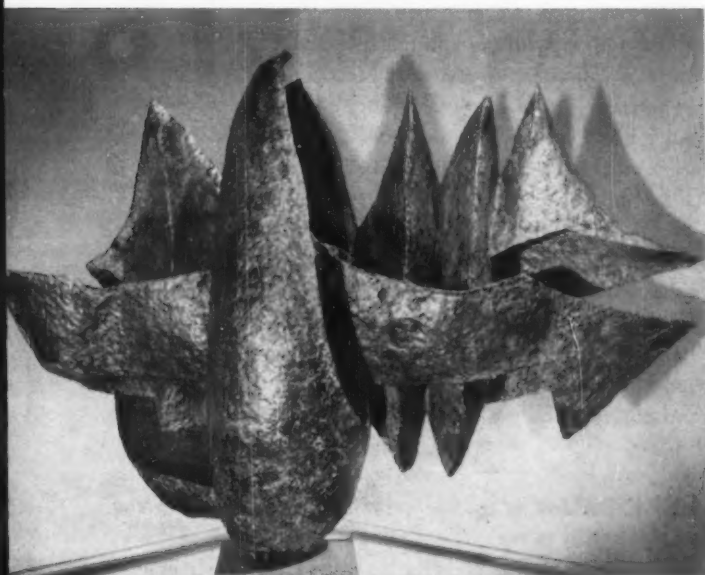
children's gallery

SEA KING

"Sea King" is an example of metal sculpture by an American sculptor, Seymour Lipton. It was made just a few years ago in 1956 and is a very modern piece of sculpture. What does this shape, called "Sea King," suggest? It is a very imaginative shape. There are curving parts. There are jagged and sharp-edged shapes. The surface is rough and shiny. "Sea King" seems to suggest a large fish swimming through the water.

The sculptor has suggested open jaws and fins and scales. A real fish is solid. "Sea King" is

"Sea King" was made from monel metal, covered with nickel silver, by Seymour Lipton, an American sculptor, in 1956. It is forty-one and three-quarters inches long, thirty and one-half inches high, and is about twenty inches in depth.



COURTESY, ALBRIGHT-KNOX ART GALLERY, BUFFALO

not solid at all; it is hollow and has open spaces. It is made of many pieces of metal cut into pieces which have been formed into curving shapes and welded together. To weld means to pound metal pieces together into one piece. To weld also means to heat metal pieces so that they can be joined together. The sculptor has used monel metal, which is a new metal invented during World War II and has been used for airplanes. This is a rather large metal sculpture which weighs about fifty pounds.

The surfaces of "Sea King" are rough. The shaping of the metal into curving pieces made some of the roughness. The surfaces have been covered with nickel silver to make them still more rough. The nickel silver is bright and shiny and very much like the glistening wet scales of a fish.

The jagged parts and the curving pieces of "Sea King" were made this way on purpose. The sculptor wanted to suggest perhaps that the fish was swimming through water. Have you watched a fish swim? If you have, you know that the movement of the fish and the ripple of the water make the fish seem to be in pieces. Seymour Lipton's fish is very real even though it is not a complete fish shape. The sculptor showed only the most important things: curved parts, sharp ones, movement, and glistening wetness and rough scales. These important parts make "Sea King" a very real fish!

Charlotte Buel Johnson, who edits this feature for direct reading by children, is curator of education at Buffalo's Albright-Knox Art Gallery. Comments on this new feature will be very much appreciated, particularly from teachers who have had experience with children reading the series.

THE PAINTING

Helen E. Buckley

Once a little boy was going to paint a picture.
He put the paper on the easel,
And he looked at all the jars of color
In front of him.
"What are you going to paint?" asked the teacher.
"The sky," said the little boy,
"I'm going to paint the sky."
"Good," said the teacher,
"Do you have enough blue paint?"
"Yes," said the little boy,
And he took up the blue brush
And made a wide band across the top of his paper.
"There," he said, "There is the blue sky,"
And he looked around for the teacher,
But she had gone.

Then the little boy looked out of the window
To see if his sky looked like the real one.
And it did.
But was the sky *always* blue?
The little boy put down the blue brush
And thought about the sky.
"Sometimes," he thought, "Just before night,
The sky is pink—and a little purple."
So he took up the pink brush
And then the purple,
And pretty soon there was a sunset on his paper.

Then the little boy remembered winter,
And how the sky looks when the snow comes down.
So he took up the white brush

So he took up the white brush . . .



And made soft snowflakes over all
The blue and the pink and the purple sky.
And some of the snowflakes melted
To make more colors, and the little boy felt happy
Like he always did when the snow came down
In the wintertime.

And just as he was about to put down his brush
And be finished, he remembered a day in summer
When the sky grew dark.
And he remembered that he had been a little scared,
And he had run to tell his mother about it.
So now he took up the black brush
And painted great storm clouds
With flashes of red and orange lightning
Streaking through them.
"It's thundering, too," said the little boy softly to himself,
"Boom! Boom! Boom! And the wind is blowing!"
And he made the rain come down—hard rain—
In long green lines across the sky,
And all the colors ran together in rainbows
At the bottom of his paper.

"Now I will make the sun shine,"
Said the little boy to himself,
And he made a big, round sun in the middle of his paper.
But the painting was so wet,
And there were so many colors in it,
That the yellow sun turned brown in the sky.
But the little boy didn't care—
His picture was finished
And it was just the way he wanted it.

He looked around for the teacher,
And pretty soon she was there—
Standing by the easel and looking at all the colors:
All the blue and the pink and the purple;
All the white and the black;
All the red and orange and green;
And the yellow that had turned brown.
The teacher looked at all the wet and dripping colors
Which had run together
In the snow and the wind and the rain
Of the little boy's painting.

And she said: "My goodness!"
"I thought you were going to make the sky!"
"I did," said the little boy,
"I made all the skies I know about."
And he took his picture off the easel
And put it carefully away to dry.

Helen E. Buckley is associate professor of English at the State University of New York College at Oswego, New York, and is author of two recently published children's books.

Art educators are often concerned about the many functions they serve which seem far removed from the richest educational goals. The author surveys some of the more frustrating aspects of our work.

Helen Lobdell

THE FUNCTIONS OF ART ARE INDEED NUMEROUS

As I look back over ten years of teaching in a small town senior high school I am amazed at the many, many functions of my art class. Perhaps it isn't "all things to all men," but it approximates it. James Farrell defines art as anything which adds to our understanding or appreciation of the world in which we live. Art in our school may not do that very often, but it certainly has other functions.

Take, for example, the need it fills for the occasional senior. I use the term "occasional senior" because that delineates the senior who has been more or less occasional all through school. The need in this case is obviously an esthetic one, a chance to express the strong creative urge that, alas, too often remains locked in our breasts, for the youth comes to me in January, tears in his eyes, and tells me how he has *wanted* to work art into his schedule all the way through school but not until now has he been able to and the principal says if I'll take him in he can have one semester of it. I am led to believe that this will be the one thing that is going to make high school memorable for the lad. "What subject are you dropping to take art?" I ask. "Latin." "Don't you like Latin?" I inquire, fool that I am. "Oh, yeah, I like it all right, but I'm flunking," he says cheerfully.

Almost as vital as the passion such students display for art is the interest the principal takes in the class. There, too, a need is fulfilled. I have been amazed time and again at the way he weeds students out of other classes in order to steer them into mine. Joe Smith, who spent two years in every grade, including kindergarten, is, the principal thinks, a fine one for art. Allie Kemble, the bit of fluff who has won all the state baton twirling contests and has been eliminated from home economics, typing, chorus and social studies, comes to me. She might be something of a challenge, I am told, but the principal knows anyone that is good at twirling

must be artistic. "How about her taking shop?" I suggest weakly. "Oh, no, she's not smart enough for that," he replies.

The art class functions for the community too. The town feels for it an interest, the extent of which is sometimes almost amazing. Don't talk to me of public indifference to the creative arts! I can cite case after case to disprove that allegation. Why, over and over again townspeople drop in to see us. The local minister, for one, comes several times a year. He breezes in, beams at the class, shakes hands with me and asks jovially what we are doing these days. "Oh, we are in the midst of a special project on self-expression," I tell him. "The students are trying to show through artistic interpretation how . . ." "My, my, isn't that interesting! Nothing like an art class to give children a chance for self-expression. In fact . . ." he pulls a paper out of his pocket, "I have a little something here that might be very good experience for them as long as they aren't doing anything important right now. We are having a special Thanksgiving Service and I thought it might be very—er—self-expressive if the art class painted the apples in the cornucopias here on the cover of the church bulletin. There are only seven hundred of them."

Or someday when I'm in the drugstore, buying tranquilizers, the druggist says, "Hi, there, Miss Lobdell. How are things with you?" I flinch at the hearty booming of his voice and drop my change. "Oh, fine," I say weakly, feeling around the dirty floor for my nickels and dimes. Why tell him that today was the day for the Juniors to choose their class rings and that as Junior Advisor I had a knock-down-drag-out fight to make the little wretches agree on a choice by the middle of the afternoon so that they could be herded back to their classes before all their other teachers came storming down to find out why I was letting them take so much time? There is no point, either, in mentioning that today was band day and that all during my fifth and sixth hour classes the fifty piece organization marched enthusiastically up and down the street beneath my windows, drums drumming, horns blaring. Why tell him that Jimmy White muttered something to Debbie Rosenthal that sent her into hysterics during—But I am digressing.

As I was saying, he's not really interested because he beams and says, "Fine, fine," before I answer him at all. "I suppose that art class of yours is going strong?" "It's—going," I answer guardedly. He laughs, "Oh, you're always one for understatement. We know what fine work that group of yours does. By the way, that reminds me, the Chamber of Commerce had a meeting last night and we're sponsoring the Athletic Banquet again this year. And someone suggested that a good project for your art class might be fifty posters for us." It has truly been a revelation to find so many people concerned with enriching our art program.

Another function of the art class is to provide an emotional outlet for students. I have watched with pleasure the way in which artistic expression releases the inhibitions and

repressions of the students and have come to understand its tremendous therapeutic value. Take, for instance, the case of the minister's son, a calm, serene boy, a model of deportment, but apparently with some inner tensions—before he took art. I was called to the telephone one day and while I was gone he took the wet sponge (he was cleaning the sink at the time) and in a moment of completely uninhibited action, flung it at the blond head of a girl whom he disliked. It landed on target with (I'm told) a great juicy squash. What a soaring release of spirit that was! I have always sort of envied that boy and wondered why art never did as much for me when I was taking it. The greatest release I ever achieved was drawing pictures of my math teacher inside the covers of my notebook. At the risk of seeming immodest, I might admit that I have wondered sometimes if that boy's release, and others' who have had similar experiences, don't reflect the quality of the teaching they have had.

Speaking of inhibitions, art class has succeeded in breaking down one of the taboos most firmly implanted by generations of narrow-minded pedagogues. Most of the best carving and drawing that are being done on the tables and chairs in my room is the work of the art students. Art class has a special function, I have learned, not only in the curriculum, but it holds also a unique place in the high school daily schedule. Everything extra is planned to take a

maximum number of students out of art class and a minimum out of other classes. "We've scheduled Junior rabies shots for fifth period," the principal tells me. "That won't take them out of anything but art class." Or, "The Junior assembly on bee culture is scheduled for fifth period so they won't have to miss any regular classes." Or, "I'm letting the commercial teacher take John and Mary Ann to run off stencils fifth hour. She didn't want them to miss her typing class." I wonder how they manage in these underprivileged little class D schools where they have no art classes available to take students out of.

Sometimes, when school is over for the day and I'm sitting quietly cutting paper dolls in the midst of the spilled poster paint and fermenting papier-mâché I think of the dreams I dreamed when I was young and a feeling of despair engulfs me. But then as the westering sun sinks slowly in its analogous color harmony, its red-orange light touching gently the unfinished scribble drawings on the tables and the bilious little still life studies which decorate my bulletin board, I lay down my scissors and take comfort in the words of Hippocrates: "That each thing, both in small and in great, fulfilleth the task which destiny hath set down."

Helen Lobdell is an art teacher, Benton Harbor, Michigan. Her article dramatizes some of the misunderstandings about art education which sometimes obscure our real purposes.

Specialists are needed

Esther Sima Cohen

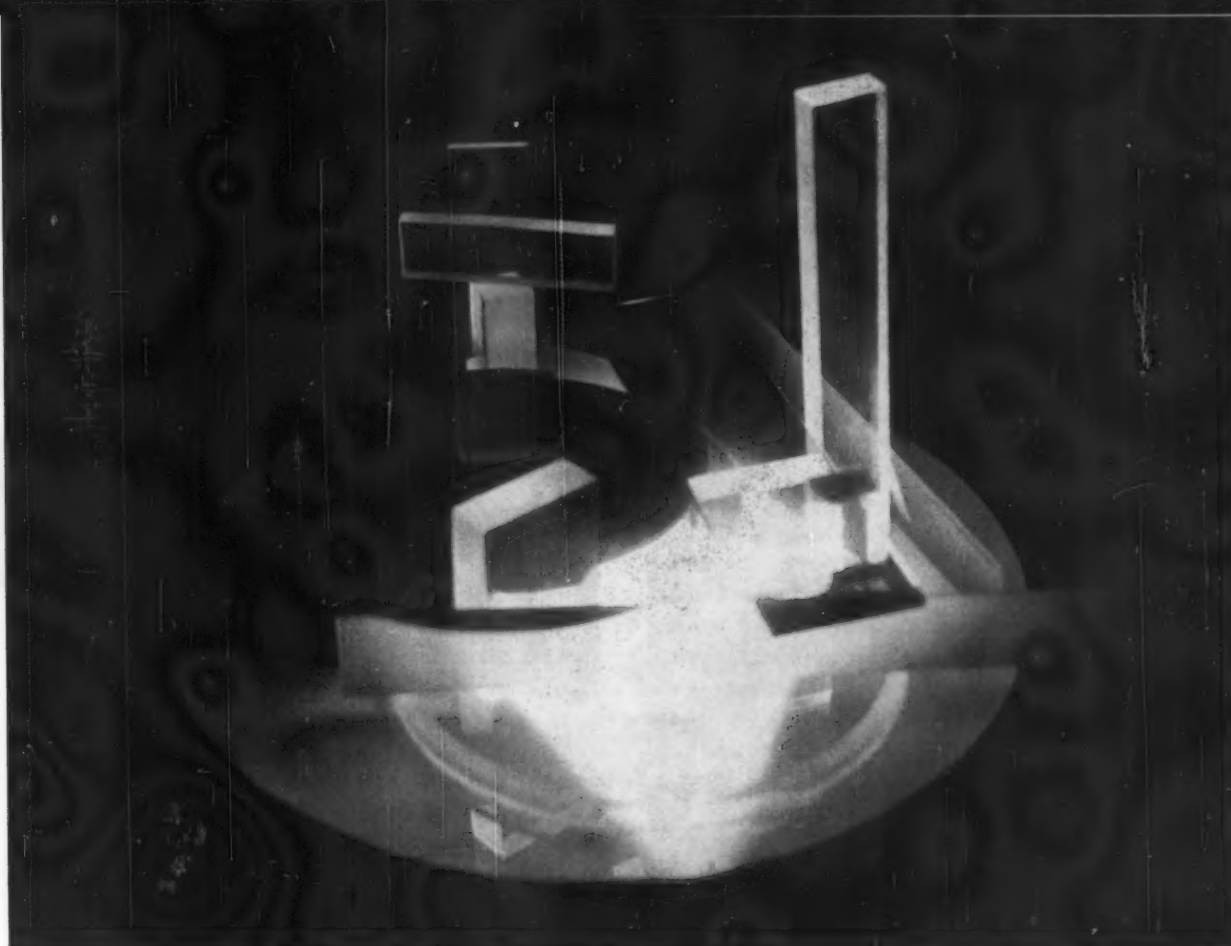
Art in the schools of today needs to be rethought, re-evaluated and restated. It needs to be primarily conceived as a skill taught by an art teacher and not by a homeroom teacher. Art is the personal statement of each member within a classroom. It requires direction by and from a trained art teacher. It is not a commodity that can be passed along at random. Art should develop the young person. It should stimulate, tantalize and challenge the intellectual ability and imagination of every child in our schools today. This cannot be done in a haphazard manner by anyone who has a course in art. It must be done by someone who has had training in art and who has enthusiasm and understanding of the field to share with others.

One must never forget the importance of challenge between teacher and pupil nor the basic human values that make a good teacher. One must not forget the difference in

the homeroom teacher's standards and values as compared with those of the art teacher. One must remember that for an honest, imaginative piece of work to be released from "inside" a child a trained art teacher is required. This teacher needs integrity. She should be well-versed, capable and well-proven. The community must offer security, understanding and opportunities for growth to retain such teachers.

I do not feel that we have the right to settle for an art consultant or supervisor unless there is an art teacher for every six classrooms. This would give every child at least 45 minutes a day with a skilled craftsman instead of a 20- to 30-minute period once a month. Why cheat the children of their deserved heritage? We need, immediately, deeds and action in the classrooms of America and not semantic verbiage. We need strong, capable teachers to overcome mold pouring, number pictures, number tile ware, stencilled books, etc. We need principled teachers who know what they are doing and can present their teaching with no mysticism or hokum. We are desperately in need of straight-from-the-shoulder common sense to combat the retrenching of curriculum and the movement to do away with "frill" areas of learning. Sound art programs presented in everyday language can still attain their weight in gold and broaden the base of art for greater world understanding!

Author teaches at Willimantic State College, Connecticut.



PHOTOS BY BERT TOWNE

Above, this plastic construction shows unusual effects of changing value created by light played on geometric figures.

PLASTIC'S CREATIVE POSSIBILITIES

Robert C. Jennette

Different materials have unique properties which lend themselves to particular kinds of creative purposes. Unusual properties of acrylic plastic can stimulate children to creative action in art.

One of the most widely known and used synthetics today is plastic. It is used in many aspects of manufacturing, and scientists are finding that its uses are expanding. The teacher is also developing the synthetic for many art activities. Plastic has an unusual beauty—a sculpture medium that has unlimited possibilities. It can be melted, shaped, or even used as building blocks. Perhaps most interesting of its many unique properties is its quality of transmitting light. It rivals glass, and in many ways surpasses it.

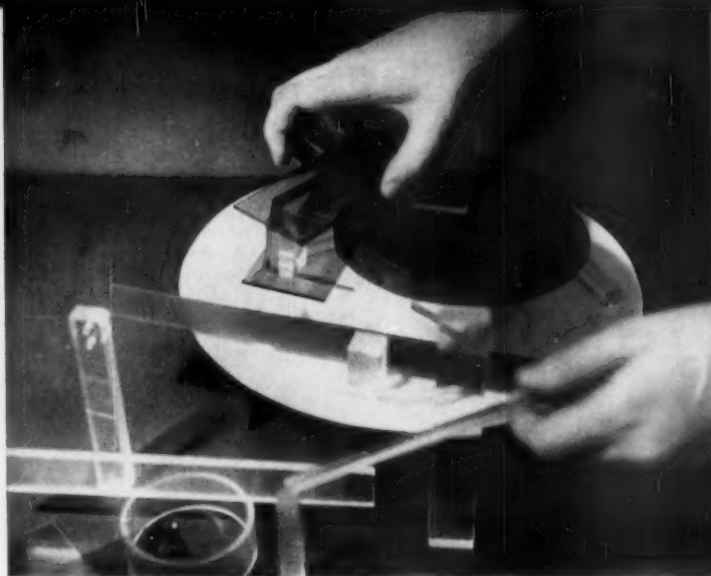
In search of the answer to the many mysteries of plastics, the author has experimented with simple elements, forming

them into a work of beauty. An opaque box with a small light socket serves as the base, with a translucent piece of plastic placed on top of the box. On top of this piece are placed various shapes of colored plastic—rectangles, squares, circles, being both flat and thick. Light travels through the translucent plastic, giving the sculpture a luminous quality. The plastic used is an acrylic plastic and can be purchased under many trade names. The light traveling through the piece of plastic gives the sculpture a refracted appearance. A bar of acrylic plastic can actually contain light so that when it enters the bar at one end it will travel its entire length

and light the opposite end. It can even go around corners. If the shape of the plastic is "frosted" even more light is present. The refracted light gives the illusion of changing planes, a movement from side to side and from front to back. Actually, the planes do not move, for it is only the difference of light play on the clear and translucent side of the cubes and rectangles which gives this effect. These perceptual qualities of the plastic sculpture may be the explanatory vehicle in class discussion on perception or perspective.

New and different shapes and planes, as well as effects can be obtained by not attaching the plastic to the base, therefore giving vent to further experimentation and exploration of the problem. With colored plastics, different color variations can be achieved by the use of many colored transparent plastics, and by using them in combinations. Children can more fully understand color when they can see its actual formation. The esthetic quality of such a sculpture is not lost by its scientific implication. The light planes give the effect of a cubist sculpture, as the play of light gives the molded, sculptural form to the object. Music may be used to convey a mood and the musical qualities of such a sculpture broaden the aspects of the activity. It can be designed from a purely visual side and also from the actual formation of line, shape and color.

It is interesting to see how children react to the plastic medium. Minds and imaginations are stimulated to new creative expression, and a game of blocks becomes learning. The students of Riverview Elementary School in Tonawanda, New York viewed the sculpture from many interesting angles. "It was like a space station up in the blue—it was full of pretty colors—the best in the world. Sometimes when it was balanced it looked like a rocket or an airplane airport and



Plastic shapes are adjusted, creating just the right effect.

many other things." An older student at the same school wrote, "It looked like some of the buildings of today." The author also asked the students to name the object and here are some of the comments. "The color blender—because it shows so many different colors and how color goes through other colors." "Light reflector—because it reflects colors and brings light through the colors to make other colors." Also the title, "Build With Colored Plastics," was composed by one of the children.

Creative writing, on the elementary level, can be a satisfactory experience growing out of the plastic sculpture. Paper sculpture, chalk drawings, or even a collage are only a few experiences that the medium may suggest. On the secondary level, it may be interesting for the student to build his own permanent plastic sculpture and to incorporate it into a box of some sort for a design which may rotate, such as the one done by a student at Geneseo Central School, Geneseo, New York. An old television cabinet served to enclose the sculpture. A turntable was constructed with dowels and a small motor. A small phonograph in the lower portion of the set furnished the music for the accompaniment. The plastic sculpture may also be used as motivation for creative writing, music appreciation, connection of sight and sound, or suggestions for ideas for the graphic arts. The architectural aspect of such a design may be included in home design or city planning. Science may be brought to the art room with the use of the plastic sculpture by illustrating color blending, light refraction, and many other principles. These are only a few of the far reaching possibilities in which the teacher or the student may use plastics, and even to suggest further activity planning on any level. It is a dimension that is exciting and irresistible.

Below, this young artist places a new shape in her design.



Robert C. Jennette teaches art at the Pashley School, in the Burnt Hills-Ballston Lake central school district of New York. He has written previously for School Arts.

A wide variety of materials is used for artistic purposes in most art education programs today. The author discusses some of the many materials which high school students found suitable for sculpture.

Karl G. Wallen

VARIETY GIVES SPICE TO THE ART PROGRAM

Gone are the days when paint and paper were the mainstays of a high school art program. If we are to keep pace with the changes in curriculum offerings in art education, high schools throughout the country must offer to the students a variety of modeling and sculpturing activities in addition to painting and drawing. Art supervisors and art teachers in the secondary schools must provide additional opportunities for creative experiments for the student to explore new materials and tools in a progressive art program. Where an art supervisor is not employed, the art teacher must accept the responsibility for instilling and maintaining an interesting and enlightening exploratory program in the arts, for "Variety is the Spice" and is the stimulator of interest among the students.

Expensive equipment for modeling and sculpture activities is not necessary. A small, but good supply of equipment and supplies can be had for as little as fifty dollars a year, supplemented, of course, by tree trunks and limbs, old pieces of limestone capping, wood scraps and the like, which can be had free for the asking. It is not necessary that all students work on sculpture projects at the same time, thus eliminating the need for a large supply of tools to carry on the project. In our high school art department we do not have a set time period for modeling or sculpture activities, for our students are continually introduced to and working with new materials throughout the year. If the students' thoughts and ideas can better be expressed in a 3-D material than in a painting or drawing medium, the opportunity to use a creative 3-D material is provided for them.

Foamglas provides an excellent medium for the beginner in sculpture. A soft, black material, it can be cut, sawed and filed with ordinary tools found in the home or in the classroom. Results are quick and stimulating. Accidents due to breakage can be mended quickly and easily. When Foamglas first came to our attention as a sculptural medium



These students are shown carving Cherry and Poplar woods.

we experimented with various adhesives for laminating the 2- by 12- by 24-inch blocks for additional thickness and height. We used many of the recommended adhesives but found them unsatisfactory. We did find one adhesive that was the perfect solution to our problems of lamination called Booksaver. Booksaver, a plastic adhesive used for the mending of books, solved our problems of lamination, of breakage, and of adding additional pieces for bases to the completed carving. Milky white in appearance, Booksaver dries completely transparent and almost eliminates the unsightly seams that are shown when other adhesives are used.

Foamglas may be left in its natural state (black) or finished in color, using tempera paint, flat colors or gesso finishes. Transparent floor sealer (found in most schools) is used after the carving is completed to seal the pores of the Foamglas. Sealing of the material prevents the breaking and sifting of small minute particles and provides an excellent base for painting.

Lava Stone, a volcanic formation, is another fine introductory medium for beginning sculpture students. A soft stone, light gray in color, it is easily carved and filed. Lava Stone



Forceful sculpture, "Lullaby," is of fired terra cotta clay.

may be purchased in large size blocks and cut with a hack saw to the desired size. Eighteen dollars will buy 100 pounds, enough for a small class to work with. Booksaver can also be used to laminate bases or to fix broken appendages that might occur during the sculptural process. Wood for sculpture can be found anywhere and may be had in most cases for the asking. Some of our finest pieces of wood sculpture have been carved from trunks and limbs of trees that were blown down during storms. Carted to the art room by the students, the bark stripped and the ends sealed, the wood was allowed to age before carving. When a student in the art class uses a piece of wood for a carving, it is his responsibility to replace it, so others may have the same opportunity to carve in wood.

Poplar wood, three- by three-inch leftovers from building projects, was transformed into creative pieces of sculpture using rasps and riggler files. In many cases the grain of the wood was brought out by using a good grade of wax paste and on other pieces shoe polish and commercial wood stains were used to enhance the grain of the wood. Fence posts of cedar and small pieces of walnut were also used by the students. Balsa wood, used in model construction, was used to create the flat, open sculptural "Witch with Broom." Tools were few. Different size flat and curved chisels, plus a

wood mallet were the only tools used, and can be purchased in local hardware stores. Wood for carving, as has been stated, may be had free for the asking and should be used more in the high school art departments to supplement the regular curriculum offering.

Limestone offers a fairly hard resistant stone from which the beginning and advanced students can derive a great deal of carving pleasure. Old blocks of limestone used in building may be purchased or obtained free of charge from deal-

Below, "Figure in Stone" by high school student, Thomas Maxwell, was carved directly in solid block of limestone.





Above, this abstract, plaster of Paris figure form was developed on an armature constructed of electrical wire.

ers who have broken pieces or cuttings from a previous job. "Figures in Stone" was a student's first attempt to work in a hard resistant material. The carving of limestone requires a few special chisels and hammers that may be purchased from commercial dealers in sculpture tools. Students should be encouraged to take advantage of the characteristics of the material being used and the natural shape of the stone or wood should be used to the carver's advantage.

Below, "Exhausted," lava stone carving by Marshall Corazza.



Plaster carving and modeling can add another interesting variation to the art department's offering. While there are those who object to the use of plaster of Paris in the classroom because it is messy, if the proper orientation of the students is taken before the mixing and carving take place, a great deal of the messiness can be eliminated. Boxes and wax cartons may be used to make blocks of plaster for carving. Straight plaster of Paris may be used or formulas involving the use of perlite, zonolite, etc. (see *School Arts*, April, 1957) may be used as a filler to reduce the weight of the carving and make it easier to carve. The plaster head, "Afrique," was carved direct in plaster and stained with oil colors. The oil colors may be rubbed off before drying for interesting light and dark effects.

Below, Walnut sculpture, "The Prophet," has strong design.



Abstractions done in plaster of Paris offer interesting and stimulating projects for the sculptor-modeler. Inexpensive and easy to do, the general shape of the abstraction is formed with used Romex electrical wire. Romex wire is pliable and forms easily, but rigid enough to withstand successive coating of plaster. Where bulk on the armature is desired, old cloth strips, soaked in thin plaster of Paris, are wrapped around the wire. When the desired form is arrived at, the model may be sanded and filed. Open tooth rasps are best for preliminary shaping. Final finishing may be done with steel wool, grit cloth, wire screening, rasps or files. The finished plaster abstraction may be waxed or painted with an oil base or latex paint for various effects.

Below, tempera color was used to give added definition to various forms in this Foamglas sculpture by Karl Heastand.



Old used Romex wire can be found in the school electric shop, in the home or it may be obtained free from electrical contractors.

Bas-relief carving also has interesting and creative carving possibilities. Small box lids, at least a half-inch deep, are soaked to prevent the plaster from sticking to the cardboard. After the plaster has set, original designs are sketched on the plaster. Knives, dental tools and block printing tools are used to carve and cut the designs at different levels. A slight soaking in water of the plaster relief will facilitate the carving. Some designs are painted and waxed, others are left in the natural white state and then waxed. When the bas-reliefs are finished they are mounted on cardboard that has been covered with a contrasting cloth material.

Terra-cotta clays will produce some excellent pieces of student work in modeling. Unless a self-hardening clay is used, a kiln is necessary for firing the completed, hollowed-out model. Teachers unfamiliar with creating hollow models should read and experiment before allowing the students to model and fire their pieces. Experimenting with wax stains and engobes for decorative purposes should also be explored. The "Lullaby" was modeled in terra-cotta clay, fired, stained with brown shoe polish and then waxed.

Wire sculpture employing the use of fired enamels gives the student an entirely new approach to creative 3-D material. Brass welding rods one-eighth- and one-quarter-inch in diameter are used to create backgrounds for the superimposed enamels that are cut from eighteen gauge copper. Intricate and colorful arrangements can be made by the student. Flat metal in tin and aluminum provide a challenge to the student in sculpture. "Rearing Horse" in polished aluminum was designed as a flat piece, then cut and bent into shape.

Self-hardening materials for modeling can be used over armatures made from scrap wood, Foamglas, Styrofoam, wire, light bulbs, bottles, paper, etc. Del-foam, a self-hardening material developed by the author, can be modeled over any of the previous mentioned armatures and will provide many interesting creative activities for the student. "Moses," sixteen inches in height, was modeled by a student over a paper and wood armature. "Fashion Figure," fourteen inches high, was modeled over an armature made from scraps of Foamglas and painted in tempera colors. Use of armatures, in conjunction with self-hardening materials, produces a very desirable lightweight sculpture.

Many other possibilities exist for the student to experiment with 3-D sculpture which have not been covered in this article. It is our intention to show how different media can be injected into the regular program of painting and drawing to make the art course in the small high school more interesting and stimulating to the students.

Karl G. Wallen is supervisor of art for the Hazleton city school district in Hazleton, Pennsylvania. Material for article was developed from practices in Hazleton schools.

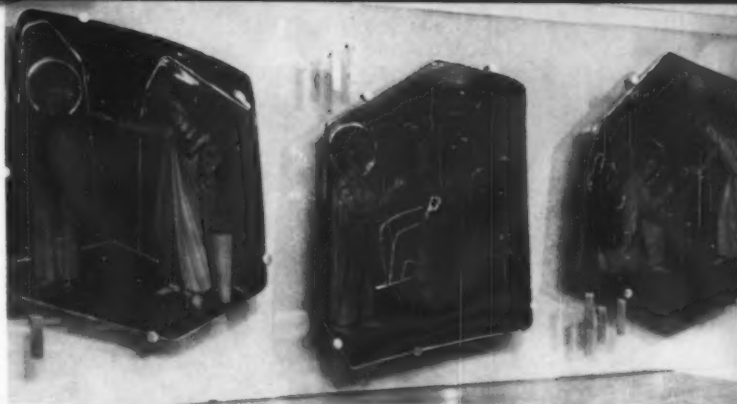
Strict adherence to ancient craft techniques may not be appropriate to specific contemporary needs. Here is a process which combines rich qualities of modern materials with more traditional craft ideas.

Sister Jeannine, O.P.

MODERN MATERIALS USED IN STATIONS

When faced with the problem of designing Stations of the Cross for a chapel whose walls included large areas of fenestration, I was confronted with the selection of appropriate materials and processes in the designing and execution. Consideration of plique-à-jour enamel technique led me to the conclusion that this process would be prohibitively detailed and time consuming. First, the areas between the cloisonné wire would necessarily be very small; and second, the work involved in making fourteen panels, approximately twelve by fifteen inches each, would demand much more time than I had at my disposal for this project. Fused glass—placing one piece of colored glass in contact with another, and firing—was likewise ruled out, for the number of figures

Metal strip is formed to frame figure in cloisonné effect.



Completed panels shown mounted on transparent plexiglas.

on the Stations rendered this technique unfeasible. The panels were too intricate to be worked in stained glass and leaded.

Experimentation with various other materials finally led to the adoption of liquid plastic (Castoglas). With this medium the desired transparency could be achieved. The panels, mounted on Plexiglas, could be hung by chain from the ceiling in front of the permanent window panes. The fourteen Stations, which included some fifty figures, were then designed. The figure outlines were cut in profilm and silk screened on quarter-inch birch plywood. Silk screen was used because several sets of Stations had been commissioned and this was the best way of reproducing the figures. Only one set, however, was mounted in the Castoglas process. After the figures were cut from the plywood with a jeweler's saw, they were coated with diluted Fabulon. When the Fabulon dried, the figures were rubbed lightly with fine steel wool. Water color was used so that the grain of wood was apparent. Details such as border designs on garments and facial lines were drawn with pen and ink. Each panel was composed by using eighteen-gauge bronze strippings, three-sixteenths inch wide, as one would use the cloisonné wires to make partitions for various colors. The strippings were formed by hand and with pliers into appropriate background elements to complement each Station's figures and theme.

The assembling of each panel consisted of the following procedures: (1) Arrangement of the figures and bronze strippings on Castoglas. (2) Bending and soldering the long quarter-inch stripping for the frame. An abrasive



Above, outside frame is clamped tightly to plywood form, creating seal which prevents leakage of liquid Castoglas.

was used on all stripping edges so that a flat satin finish was obtained. (3) Clamping down of the outside frame so that the liquid Castoglas did not leak out. Plasticine clay was used where there was not good contact between metal and base. (4) Mixing of clear Castoglas, according to directions, and pouring into framework to about one-sixteenth-inch thickness. This hardens in an hour and all elements are secured in place. Clamps can be removed and the panel handled without harm. (5) Mixing of small amounts of clear Castoglas and transparent dyes for desired color in the various areas. This mixture should be about one-eighth inch deep. (6) Application over the entire surface of another coating of clear Castoglas, filling the framework

Colored Castoglas is poured in selected section of panel.



to complete a quarter-inch thickness, after the colored partitions have set. This forms a protective coating for both the figures and the strippings. (7) Placing of Castoglas film on this liquid top coating. All air bubbles are eased out and the panel is allowed to set-up. (8) Pulling of this film from the hardened Castoglas, leaving a clear glass-like surface. (9) Cleaning up any rough surfaces with fine sand paper, fine steel wool, and pumice or ruby powder. Cerium oxide mixed with water to form a paste is a very fine finishing compound. (10) Waxing finished panel with Veronite, a non-static solution.

College students who observed the making of these Stations were able to follow the Castoglas technique. It was only necessary to call to their attention these suggestions: (1) It is a good idea to let one area of color harden before applying an adjacent color. A drop of one color into another can spoil the final effect. Of course, there may be times when this bleeding of colors is desired. (2) In the event that one color runs out of the partition, it can be wiped from the clear Castoglas surface. Even after the color has set-up it can be scraped from the surface, and when the next coating is applied the scratches are dissolved by the mixture. (3) It is advisable to check so that the panel is absolutely level for the first pouring. Some very interesting gradations of intensities can be achieved, however, in the color pouring process by tipping one side of the frame and letting the liquid flow to make a thicker layer. This is comparable to a wash in water coloring. (4) Buffing must be done with care, especially if power tools are used. The friction of high speed polishing wheels burns the surface of the Castoglas, which then requires considerable hand polishing.

The more the artist experiments with this process, the more he will discover the adaptability of it to other materials. It is not absolutely necessary that the panels of Castoglas be lighted from the back. Mounted six or seven inches away from the wall, the panels displayed a rich depth of color and transparency. I have used Castoglas with clay and wood quite effectively. The clay was rolled out to about a quarter-inch slab. A design was cut into the clay—much like metal piercing. This clay piece was dried, glazed and fired. The crevices were filled with transparent Castoglas. This kind of ceramic piece was handsomely mounted on an open walnut frame. Another combination made with the Castoglas was with wood. After working out an appropriate design, I pierced and cut out areas from the walnut panel. The edges were sanded and the spaces were filled with Castoglas of various colors. In the constant search for contemporary expressions utilizing the newest materials, the artist who is facing daily the challenge of executing numerous commissions will find that Castoglas offers a wide range of creative possibilities. You will find Castoglas a very versatile material.

Sister Jeannine, O.P. is the assistant director of Studio Angelico at Siena Heights College in Adrian, Michigan. Author holds fine arts doctorate from Columbia University.

David E. Crespi

This is the first of a two-part series on ceramic programs in junior and senior high schools. The series will present a number of possibilities for enriching and extending the scope of ceramic study.

AN EXPERIMENTAL APPROACH TO POTTERY

Many junior and senior high school ceramic programs are seemingly handicapped in providing advanced ceramic pottery techniques to their students because of the absence of a potter's wheel or other costly ceramic equipment. Students wishing more advanced pottery projects are often deterred from attempting the construction of large ceramic bowls or other involved pottery forms because of both the technical problems involved in their construction and the long period of time required to complete them. In order to extend the creative and technical scope of such ceramic programs it is important for both the teacher and the student to explore a variety of experimental pottery techniques which might be adapted to the needs of the program and which will enable the student to design and construct involved pottery forms in a limited time period and with a minimum of technical difficulty. Experimental techniques should allow the student not only to create new and exciting pottery forms but should also offer him the opportunity to investigate the design implications of *plastic organic form* in a significant and esthetic manner calling for new sensitivity and insight.

The problem of introducing exploratory pottery techniques may be reduced to the following four statements: (1) To explore and investigate experimental pottery techniques which will increase the efficiency of ceramic facilities in junior and senior high school art programs without entailing the purchase of costly ceramic equipment. (2) To explore and investigate experimental ceramic techniques which will offer the student the opportunity to engage in advanced ceramic construction and project development. (3) To explore and investigate experimental pottery techniques which will develop new esthetic insights into the problems of ceramic pottery design. (4) To stress the importance of using experimental techniques as a means of extending the student's concept of *form* and not as a means of creating novelty shapes or ceramic tricks.

There are many ways in which pottery may be formed. While potters do not hesitate to utilize the time-old techniques such as pinch, coil, slab construction, and the potter's wheel, there is equally no hesitation to invent or improvise new techniques as they are needed. Contemporary living calls for new idioms of expression, new symbols of ex-

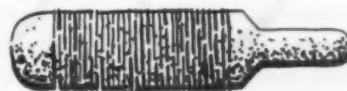


ALL PHOTOS BY DAVID MILLER

Above, paddle wedging is a simple technique used to free clay of air bubbles without the benefit of wedging board. Cord on paddle prevents clay from sticking to the wood.

pression, and new techniques of expression. With this in mind, the following experimental pottery techniques are offered as a means of expanding the ceramic-design-horizons of the secondary school student and the art program he is working in. These techniques are not particularly new or novel since novelty is not a valid art aim within itself. Stress is placed upon the imaginative creation of new and exciting pottery forms which might be too difficult to achieve if they had to be accomplished solely by conventional ceramic techniques.

Paddle-Wedging A simple technique for preparing or wedging clay, which avoids the need for a wedging board,



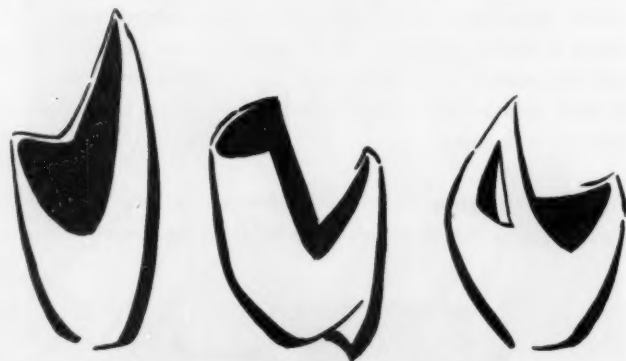
is to beat the clay with a wooden paddle wrapped with heavy cord or twine. The cord prevents the clay from



Drape construction technique is used over large rock form.

sticking to the wooden paddle. This technique is similar to that used by the old-fashioned baker who beat his dough with a large flat baking paddle. This process wedges the clay very quickly with a minimum of fuss, mess, or confusion and allows each student to work at his own table, without having to line up at the wedging board. Two or three minutes of paddling the clay flat and then into a rough ball is sufficient to remove all air bubbles and lumps. To assure an even paddling throughout, both the flat side and the edge of the paddle may be used. This wedging process has been used very successfully in ceramic classes which could not accommodate the size of a large, bulky wedging board.

Drape Construction Drape construction is basically a slab technique which may be used to offer the student varied experimental opportunities in which to explore and interpret the design possibilities of natural organic objects such as stone and wood, as well as man-made objects, such as plaster *hump* forms. A single, well chosen, natural, organic



Above sketches show the variety of designs which can grow out of imaginative use of the drape construction technique. The approach is suitable for rich experimentation purposes.

form, such as a smooth sandstone rock, may be used to help develop innumerable and varied ceramic pottery shapes which are sensitively conceived and well designed. An important consideration of this technique is one of experimental design. Sensitivity to the plastic and organic characteristics of clay may be esthetically heightened by allowing students to explore and discover exciting nature-forms which are linear, textured and in harmony with the plastic qualities of ceramic clay. Selection of appropriate drape forms will also help the student to become sensitive to the over-all contours and surface textures of the natural form and will help him to make esthetic value-judgments concerning form, texture, proportion, and appropriateness of design.

Only a few simple ceramic materials are needed: a drape form, clay, rolling pin, fettling knife, sponge, scrap fabric, engobe, and glaze. Although the drape technique may be accomplished in many ways, only four sample techniques will be discussed.

(1) Rock forms Small fieldstone and sandstone rocks offer many exciting possibilities for investigating organic pottery forms. Smooth or lightly textured stones may be found along a lake shore, riverbank, or they may be unearthed near new home constructions where a bulldozer has turned over large mounds of soil and stone. Erosion has generally shaped a number of these stones into smooth, linear shapes which are in keeping with the linear and plastic quality of clay. The drape process involves (1) first covering the stone with a damp cloth to prevent the damp clay from sticking to the rock, as well as to prevent the clay from drying too rapidly and cracking on the stone during the drying-shrinking process. (2) The clay is then rolled out with a rolling pin into a slab. (3) An approximate shape is cut out with a fettling knife and then folded or draped over the rock. Draping takes advantage of the natural contours of the rock and creates the inner curve of the bowl. The rock is used *only as a form to aid in supporting the clay*. By shifting the rock into many interesting positions and by adjusting the clay slab to fit the various contours of the rock many interesting and exciting pottery forms may be achieved. (4) When a desired form has been created, the edges of the bowl may be trimmed into a definite contour. During the leather-hard stage, the bottom may either be scraped flat or small legs may be added for appealing variety. Once removed from the stone, further handling and trimming may take place. A single stone, handled sensitively and with thought, may yield many varied, creative pottery forms, none of them identical or alike.

(2) Driftwood forms Another experimental way of making a pottery form from a slab of clay is to utilize driftwood as a support to build upon. Similar in technique to draping on a rock, driftwood offers the student the opportunity to experiment both with a textural grain as well as an elongated shape. By varying the wall thickness and elongating the clay form, many interesting modifications may occur in the creation of imaginative *free forms*. The clay slab may



Above, drape construction over a twisted driftwood form.

either be modeled over a straight part of the wood surface or it may be handled so that it is formed over a natural hump or within a crotch. *The driftwood offers only a starting point*

Below, drape construction over an original plaster design.



for the creation of elongated pottery forms which would otherwise have to be constructed through the slow use of coils. Driftwood offers many merits other than speed. It may help orient the student to the appreciation of new natural forms in nature which he has been unaware of, and may also offer him a new opportunity of studying the basic structure underlying organic, asymmetrical pottery. This type of orientation allows the student to feel the form, sense the movement, and interpret kinesthetic impressions in clay. In terms of design, nature is extremely generous to the potter and to the student by providing both with a vast storehouse of ideas for stimulating new shapes and textures. Exploration, experimentation, and sensitivity, however, are required if such forms are to be translated into valid new pottery forms which are well designed. Nature supplies numerous complex and exciting forms for inspiration but it is up to the potter to translate this beauty into clay.

(3) **Original plaster forms (humps)** Draping a slab of clay over an originally carved plaster form offers many new and esthetic adventures which are only hinted at in other drape techniques. The most important advantage of this technique is that it allows the student to conceive and design an original plaster form over which he can drape his clay. In terms of design, the student is given the problem of considering two different but related aspects of form: (1) the *positive contour* of the form, and (2) the *negative contour* of the form as it will actually be seen in the ceramic bowl. Comparative freedom of design is easy to achieve in carving a plaster form from a solid piece of plaster. In itself, the carving may be an esthetically creative and satisfying experience which allows the student the opportunity to explore, with freedom, the form possibilities which may find their eventual expression in a piece of ceramic pottery. In order to create a plaster form or hump which will offer the greatest number of imaginative possibilities, the plaster should be fully carved in the round so that all sides, planes, and contours may be used. This implies that the student must study his projected pottery form in terms of its design implications. He must learn to visualize the form in reverse. He must also be able to visualize both forms in relationship to one another. Due to the absorbent nature of the plaster, the clay may be draped directly over the plaster without any wet cloth in-between. This will allow the clay form to dry and stiffen faster and will permit two or three pottery pieces to be constructed during a short period of time.

Sling Construction The investigation and exploration of new ideas and techniques generally results in the subsequent development of new esthetic forms and shapes. This is particularly true in the area of ceramics where new forms and textures can only be achieved through constant investigation and experimentation. Variation and improvisation of known techniques can often result in the development of new forms not previously considered to be possible. An excellent opportunity for imaginative improvisation may be achieved through the technique known as *sling construction*.



ALL PHOTOS BY DAVID MILLER

Above, completed bowl developed through sling technique.

Sling construction is primarily a slab technique and holds many new possibilities for the development of large, graceful, sculptural, free-flowing pottery shapes. Generally this technique has been known as the *hammock method*. In this technique, a pre-cut slab of clay is placed in a soft fabric (the hammock) and suspended from a cardboard box. By adjusting the hammock into various positions, a wide variety of interesting wide, shallow, curved bowls may be obtained. These forms are generally two or three inches deep.

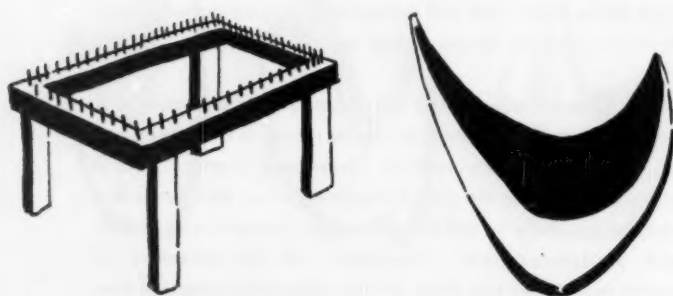
Experimentation with the hammock method has demonstrated that it is possible to forcefully manipulate the clay, while it is in the sling, and achieve some amazingly deep, flared, broadly curved, contoured bowls which may be from twelve to twenty-four inches deep. This may be achieved within the relatively short time period of fifteen to twenty minutes. In order to achieve these deep pottery forms it is

important to substitute the cardboard box for a supporting construction which is stronger and more versatile. In order to achieve these bowls, the following materials are needed: a rectangular wooden frame approximately twenty-four inches by fifteen inches wide studded with sharp nails spaced one-quarter inch apart and mounted on four sturdy wooden legs at least eighteen inches high. A rolling pin, fettling knife, celotex sponge, rubber kidney scraper, metal kidney scraper, a twenty-four-inch by fifteen-inch rectangle of jersey fabric, engobes and glazes.

(1) In order to obtain maximum depth, a large flat shape should be cut from a slab of clay approximately one inch thick. A thick slab of clay is required so that the clay can be modeled, stretched, and shaped while it is still in the sling (hammock). (2) A stretchy fabric such as jersey is needed for the shaping process. It should first be dampened before the clay slab is cut and for greater sag and stretch. (3) The clay slab should then be placed on the fabric and suspended on the frame from the sharp nails. The extreme weight of the clay will cause it to sag and assume a graceful, shallow curve. However, this is not the end of the process, only the beginning. (4) Using a wet sponge, the slab of clay may now be modeled and forced to assume a deep curved shape. Through the gradual but firm application of pressure, the wet sponge is used to push and shape the clay. Modeling is achieved by first working the clay in a circular manner, in order to accentuate the contour of the form, and then it is worked in a longitudinal manner, in order to force the clay deeper and deeper into the sling. This is a gradual process.

(5) When the surface becomes bumpy or ridged, it may be firmly stroked and smoothed with either the metal or rubber kidney scraper. (6) Variations of the form may be further achieved by pulling and adjusting the fabric on the nails. (7) As the modeling process is continued, it will be noticed that the once thick walls of the slab are gradually becoming greater. (8) When the bowl has attained the desired depth and contour, the sides should be trimmed and the bowl left to become leather-hard while it is still in the sling. Twenty-four hours are generally needed before the bowl is stiff enough to remove from the sling where it has been drying slowly. Once viewed in the round, the bowl may be rotated and trimmed still further. In this manner, subtle curves may be accentuated. An extra *bonus* is the interesting texture which the fabric has left on the underside of the bowl. All that is needed to complete the bowl is to either flatten the bottom or add legs for support. Another interesting variation is to slip-join several such bowls into a multiple-pottery form.

Dr. David Crespi, assistant professor of art at Southern Connecticut State College, New Haven, Connecticut, earned his doctorate at Teachers College, Columbia University.



Sling frame, left, is of great help to the artist in his use of sling technique illustrated by sketch at right.

Part two of this two-part series about ceramic technique will be published in the January issue of *Schools Arts*.

Expressive and personal ends in creative work can also result in products of practical value. Here is the story of how one group of students worked creatively and cooperatively on a calendar design.

Sister Mary Joanne, S.N.D.

HIGH SCHOOL STUDENTS COOPERATE ON CALENDAR

Flip a page on your desk calendar, and a fresh month is exposed for current use. How simple the act! Yet a great deal of effort—physical, intellectual, spiritual, emotional, social, and creative—went into the designing of the 1961 calendar distributed by a leading firm in the art materials business. Students of the girls art department at Toledo's Central Catholic High School had been invited to undertake this project, which, in spite of its practical limitations, proved to be a creative venture involving in some way every art student. How the calendar developed may be of interest to other teachers and schools considering such an activity.

Students are shown researching for quotations appropriate for calendar use. Over two hundred ideas were considered.



January page of calendar designed by high school students.

Students were given a free hand in selecting a theme for the calendar, determining the emphasis on each month's illustration and quotation, as well as in the design itself. A tremendous amount of teamwork is needed to complete such a project cooperatively. Students participated as a group or as members of special committees covering some aspect of the calendar. The theme, *Joy in Service*, was selected, salient liturgical feasts listed for each month, and brainstorming for significant quotations took place. After



Above, students examined documents to gain background needed for determining final shape of graphic expression.



Above, Judy Oden, left, and Judy Morrison, right, shown putting finishing touches on final designs for calendar.



Above, Veronica Wojnarowski, left, and Sue Kertesz, right, are shown carrying out final calligraphy work on calendar.



Above, Joyce Billy, left, and Diane Pacewicz, right, are preparing final art work to be included in the calendar.

students executed preliminary design suggestions for each month, they decided by popular vote on the format, size, proportion, drawing style, technique, type of calligraphy, layout and color to be used. Then work committees were formed, layouts were planned, research was undertaken by the drawing committee, and drawings and calligraphy done on tracing paper. These were submitted for the approval of the American Crayon Company before final work was done.

The final work consisted of the drawings and calligraphy in black ink, the preparation of acetate overlays with texture, and the writing of copy for the general theme and for each month to be printed with the calendar. Each girl wrote a brief description of her contribution to be printed

on the finished calendar. While the final layout, calligraphy, drawing, and application of the overlays were done by small committees of volunteers, every student had participated in some way from the brainstorming which led to the final plan, to the accumulation of about two hundred suitable quotations for the theme, and so on. In retrospect, the girls saw that they had had many rich opportunities throughout the project to develop talents and to practice the central theme of the calendar, Joy in Service.

Sister Mary Joanne, S.N.D., is art director at Central Catholic High School, Toledo, Ohio, and has been active as education chairman of the Catholic Art Association.

Art from used cards

Jane C. Nast

Discovering the beauty of color, the variety of patterns and textures in today's Christmas cards, the children in our sixth and seventh grade classes used their ingenuity and imagination to create new art products from materials which could have been lost forever in someone's wastebasket. The class put their cards into a large storage box. Each child selected a card at random, unfolded it, and placed it face down on the table. With a pencil and the help of rulers, compasses and protractors if desired they drew shapes and lines and patterns on the unprinted side of the card. Then they cut along the lines they had drawn and turned them right side up. How different the cards looked now! After the colors were revealed, they selected complementary background paper and arranged their shapes to paste into place. Some combined their cutups with yarn or tempera paint or chalk. Others created shadows and spatial effects by using spatter paint techniques.



Materials in old Christmas Cards help express new ideas.

Jane C. Nast is an assistant professor in the fine arts department at Newark State College in Union, New Jersey.



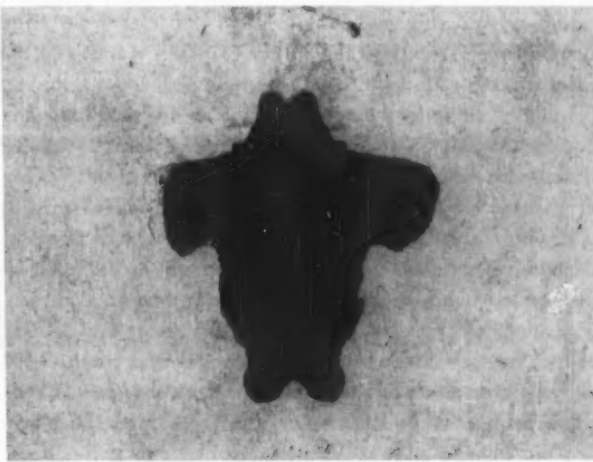
PHOTOS FOR SCHOOL ARTS BY SCHWEINHARD STUDIO

Above, ink blot at right stimulated a third grader to create this personal impression of large bear behind bars of cage.

Ideas from ink blots

Lynthia Browning Tormey

Interest quickened in the grades at Randolph, Vermont and eyes grew brighter as the class realized that nobody would know what kind of a picture to draw until each opened his smaller piece of paper and found an idea there—from the



shape of an ink blot! An experimental blot was made on the fold of a small piece of newsprint paper and held up before the class. Of course, most everybody saw something different when they looked at it. It was turned all ways and ideas suggested by the class. After each student had studied his individual ink blot, he told us by his picture what the ink blot had reminded him of. Their drawings, with ink blots attached, were displayed in each room for the class to wonder at and enjoy.

Lynthia Browning Tormey teaches art in Randolph, Vermont.

Our cafeteria murals

Richard Larson

He wore an apron and a shy half-smile. I stopped to watch this tall fifth grade boy nod an "I'm surprised, too!" sort of greeting. John and I were well acquainted; he is a fine boy known to me chiefly, however, through the petty troubles and problems to which his inevitably idle hands often lead him. Now, instead of a hip-kinked stance and a what's-the-use expression, John walked by with the determination of a purpose in his gait.

A problem, and a need, occurred simultaneously in our small school. The problem: our newly painted cafeteria seemed bare and needed a touch of color, a bit of zip. The need: our fifth grade pupils (John's attitude of indifference was not an isolated problem) needed something to unify their efforts, to mold them into a group with a common direction, or if you please, *esprit de corps*. The art consultant in our school system, our fifth grade teacher, Miss Helen Kompis, and I agreed that solutions to both concerns were quite compatible. I watched the children as they warmed to the idea of decorating the bare cafeteria walls. As the art consultant strove for synthesis of effort, a unifying idea, the concept of nature in its entirety was suggested and readily accepted by all the children. They agreed that this variety of ideas was favorable, and planned to unify their ideas with a saying. "The world is so full of a number of things, I am sure we shall all be as happy as kings" was chosen as the needed bond for the variety of creations produced.

Enthusiasm increased as the children bent to the task of making their ideas real with cut paper and paste. All designs were displayed and scrutinized, so that parts of all could be selected by their creators. A well-formed fish was selected here, a plausible looking space ship there; stars, leaves, a tree, and planets, were chosen each from the work of an individual, until all had contributed something they alone had made. The children then projected their figures on a wall with an opaque projector and traced the enlarged image on newsprint. The newsprint tracings were cut out and traced in turn onto the surface of some upson board. These were cut out on a portable jigsaw. Some children painted the shapes in their final form, others planned the final layout, still others glued the figures in place on the wall. Everyone did something "best," including John, who was a "gluer" and a projector operator. (His taste for the arrangement of objects in space, too, proved that he was more adroit at design than he realized.)

From my viewpoint as a concerned observer, the class seemed more of a unit than they had ever previously appeared



Photos show fifth graders developing murals for cafeteria.

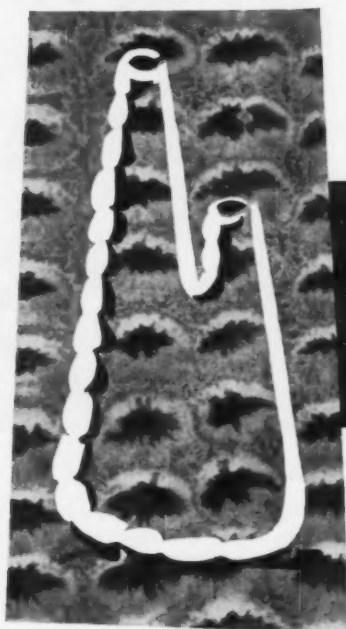


to be. Changes in the attitudes of some children became evident during the course of the project work. No miracles were performed but definite signs appeared during the project, that marked the newly-found road to a budding maturity for some children who needed help. The cafeteria, of course, was given the color and accent it needed through the efforts of these well-directed children. The school cook, very pleased with the adornment lent to her surroundings, complemented the new color with some home-sewn curtains for the windows.

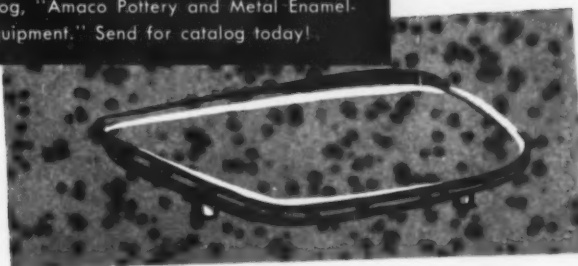
Richard Larson is principal, Stephen Bull School, Racine, Wisconsin. Experience described was developed under the guidance of Helen Patton, art consultant, Racine schools.

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Above, "Frieze of Dancers" reveals the beauty of line and calligraphic rhythm which is characteristic of Degas' work.

DEGAS, MASTER OF THE MATERIAL

Howard F. Collins

The degree to which a particular medium affects the caliber and scope of artistic creation should interest both artist and teacher. Howard Collins looks at this question in relation to Degas' work.

It is often contended that the artist with a message of conviction will find the technical means to communicate. This viewpoint has served well in minimizing those artists whose over-zealous concern for media and technique enable virtuosity to become the means rather than the end. We are all aware, for example, of those masters of technique who stand almost peerless in their technical knowledge of a chosen medium; experts on the chemical, physical or manipulative aspects of their craft, but whose artistic endeavors seem to lack all profundity. They have little of value to communicate. In fact it sometimes seems that an artist is drawn into technical mastery in lieu of artistic conviction and, often equipped with the sharpest tools and frayed anxieties, he awaits the inspiration that can never be his. However, there are those artists in history, often of significant stature, who have felt apprehensions about a given medium, or who desperately groped for the appropriate vehicle of expression; the sesame which they thought could release the wondrous visions within their soul; visions which seemed to haltingly filter out as but a dim reflection of the radiance locked within.

The importance of the medium has always been of concern to the artist and the critic, and in recent times there has grown a renewed interest in the degree to which the medium affects the caliber and scope of the artistic creation. This is especially true in oil painting, involving as it does, grounds, primings and underpaintings of various sorts, oil, driers, varnishes, etc. This has not only given rise to a veritable priesthood of authorities but also a profusion of advice on sound craftsmanship. However, when we examine the technical concern of these savants there seems to be a strange common denominator. It is a consistent concern for the length of the drying time of the painting. Their invariable preference for fast drying pigments or vehicles which are siccative in nature as well as procedural suggestions which are conducive to quick drying, lead one to suspect that many such artists have always been frustrated by the slow drying qualities of oil paint. Even when considering the findings of those who profess to have found the lost secret of the master, it usually turns out to be some kind of fast drying meguilp. The most distinguished voice in this direction in recent years is that of Jaques Maroger, former Technical Director of



PHOTO COURTESY, TOLEDO MUSEUM OF ART

Degas' strength with pastels is apparent in "The Dancers."

the Laboratories of The Louvre and President of The Restorers of France. He convincingly suggests that western painting entered into inevitable decline after the secret of the black oil had been "carried to the grave" by the last masters of the seventeenth century. Again if we examine the materials responsible for this presumed "loss of technique" we find that among its characteristics was that of accelerating the drying time. It was a natural siccative containing litharge of lead.

It seems that many of those who find themselves engaged in an endless quest of a sound method for the drying of oil paint are often masters of line and contour; inheritors of the tradition of Ingres. Their work derives its strength from drawing and is naturally impeded by the viscous nature of the oil medium and it would seem that they might well break loose from the tyranny of oil and turn to a quick drying medium such as gouache, water color, casein, etc. One of the most notable examples of one who refused to be bullied by the popularity of oil is that great draughtsman, Edgar Degas who, later in life, found pastels the most direct and exciting release for his spontaneous style. He was of course not unaware of the greater popular prestige of oil and attempted in various ways to give pastels the richness and body of the former medium. Sometimes he combined pastels with paint. He would also build up heavy layers by spraying a fixative between the applications of pigment. Another procedure by which he showed his determination to exhaust every possibility of pastel was his attempts to

enrich the medium by the use of moisture in a variety of ways. He often worked on wet paper. Sometimes he dampened the sticks of pastel with steam, and at other times even painted over them with a wet brush. All of these produced an effect similar to the encrusted texture of some of today's oil crayons.

Degas, who idolized the great master draughtsman Ingres, was himself preoccupied with drawing throughout his career. It is thus understandable that he should, in his later years, search for a medium in which one can draw and paint at the same time; a medium which encourages the spontaneous linear expression best suited to his facile, informal studies of the ballet. Even in the oil, *The Frieze of Dancers*, shown here, Degas' instinctive use of the fluid line is the overriding characteristic of the composition and unites the picture with a calligraphic rhythm. Although this work is highly successful, such subtle use of the spontaneous line in oil is possible only by the introduction of a medium thin enough to apply like water color and yet adhesive enough to resist vertical running. All such media accelerate drying. In *The Dancers* we see the use of pastel, the medium with which Degas became understandably enamored in his later years. It not only gave instant release to his virtuosity but permitted him to rival the brilliant coloring achieved by his Impressionist colleagues who worked in oil. Often those who tend to draw rather than paint find that wet media such as oil tend to mute their colors.

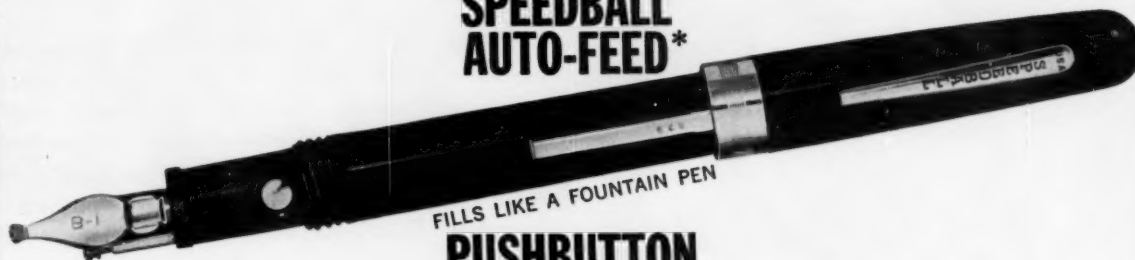
Those of us who harbor an abnormal concern for technique should perhaps be admonished by the words of the Italian philosopher and aesthete Benedetto Croce who chides those who "believe they have many great thoughts on their minds but are not able to express them or who believe that anyone could have imagined a Madonna of Raphael; but that Raphael was Raphael owing to his technical ability in putting the Madonna upon the canvas." However, it would seem that although the artist should not dissipate his life in the endless search for the lost media, he should honestly select the materials which create the least resistance to the release of whatever creative energies with which he may be gifted. Like Edgar Degas, he should refuse to be tyrannized by a fashionable medium.

Howard F. Collins is a member of the faculty of the art education department, Kutztown State College, Kutztown, Pennsylvania, where he teaches courses in art history.

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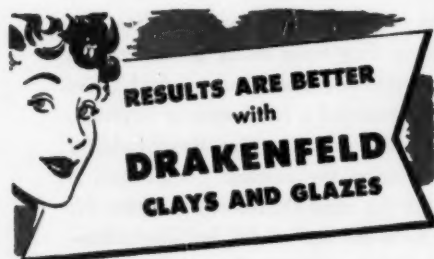
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organization news

NATIONAL COMMITTEE ON ART EDUCATION

Alice A.D. Baumgartner and D. Kenneth Winebrenner elected to top offices of the National Committee on Art Education.

At its recent meeting the Council of the National Committee on Art Education elected Alice Baumgartner chairman and D. Kenneth Winebrenner assistant chairman for this year. Dr. Baumgartner, who was assistant chairman last year, succeeds Arthur R. Young. The Committee is fortunate to have the leadership of these two outstanding educators, both of whom are familiar to readers of *School Arts*.

Dr. Baumgartner has been director of arts education for the State of New Hampshire since 1949. Before that she taught in elementary and secondary schools and colleges. In her present position she is stimulating and coordinating workshop sessions in various art media for art and classroom teachers to increase the quality and quantity of opportunities in the arts. Since becoming a member of the National Committee on Art Education in 1947, Dr. Baumgartner has been an active participant in its work, leading seminars, taking part in conferences, and serving as a Council Member since 1958. Her deep understanding of the teachers' problems and the practical, yet imaginative, solutions which she offers in her regular *School Arts* feature column are qualities which make Dr. Baumgartner invaluable to the Committee.

Dr. Winebrenner, in addition to editing *School Arts*, is Professor of Art at the State University College of Education at Buffalo. He has taught on the elementary and secondary levels and was moderator of one of the early television programs on art education. He has been a member of the National Committee on Art Education since 1947 and a Council Member since 1957, serving in many ways. The Committee leans heavily on his wide knowledge of art education, his integrity and forthrightness in speaking out on vital and controversial issues—the characteristics which distinguish his editorship of this magazine.

Both Dr. Baumgartner and Dr. Winebrenner will be speakers at the 20th Annual Conference of the National Committee on Art Education in Chicago, April 25-28, 1962. The theme of the conference, *The Education of An Art Teacher*, is particularly adapted to the interests and abilities of these two leaders. The Committee invites educators to join and attend to hear them and other outstanding speakers. Write to Dorothy Knowles, Secretary, Museum of Modern Art, 21 West 53rd Street, New York 19, New York.

Victor D'Amico, Executive Director

This column will be shared alternately between the National Committee on Art Education, the National Art Education Association, and the U.S. Office of Education, for more intimate reports of various activities.

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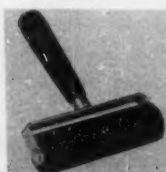
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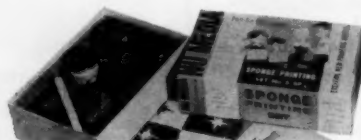
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Sponge Printing A new sponge printing set by Nu Media, Faribault, Minnesota offers in one package the material you need for designing on fabrics, making gift wrappings, greeting cards and similar items. In addition, designs can be made on curved surfaces, plus just about any kind of material. The sponge printing set shown here contains five jars of paint, stencils, and suggestions for getting the most out of your set. Your school supplies dealer will have this item, or write NU MEDIA.

School Bulletins Starting with this school year the Geographic School Bulletins have been designed to more closely serve the higher elementary grades. Some of this year's improvements are larger, more readable type, simpler writing, and new techniques of reinforcing learning through play. At the same time the Bulletin offers the same high standards of accurate, readable text and exclusive, instructive pictures which have aided millions of educators and students since 1922. Week by week, the Geographic School Bulletin reports on the world and its life, presenting illustrated articles especially suitable for classroom use and home study. Its editors tap an incomparable reservoir of material gathered by the National Geographic Society's expert writers, photographers and researchers. The Bulletin is obtained only by writing the School Service Division, National Geographic Society, Washington 6, D.C. Domestic subscription rate is but \$2.00 for the thirty issues, October 2, 1961 to May 14, 1962. To cover additional postage, Canadian yearly subscription is \$2.25; elsewhere, \$2.50.

Crafts Catalog A new catalog published by Immerman and Sons, Inc., 1924 Euclid Ave., Cleveland 14, Ohio gives you a wide and varied selection of items for craft activities like these: mosaic, leather, stained glass, reed and raffia, gem craft and metal tooling and etching. Tools, books and other items relating to the various crafts are also included in the catalog. For your free copy of this reference and buying guide, please write the Company for Catalog 86.

LETTERS

Choice of Articles Carl H. Larson, chairman of the department of art at Westminster College, New Wilmington, Pennsylvania, writes to comment on a recently published article. His letter reads in part, "In the October issue of School Arts, the article 'Painting Without a Brush' followed the thought-provoking article, 'The State of the Arts.' If this is a new concept in art education (which it AIN'T) one might expect new and exciting illustrations to enhance the text of the article. But, in fact, did not the illustrations have a rather bland, 'we have all seen this before' look? If this article was inserted in the magazine to act as validation for 'The State of the Arts' it was a strategy of the first magnitude; if not, one may sadly echo, 'It won't be easy.' . . . Perhaps art education's major problem is one of establishing validity as a prerequisite to demonstrating it."

In reply may we note that the nature of art is not at all clearly established to the point where we feel that an article such as "Painting Without a Brush" has little or no value. Obviously, we have a long way to go, as a culture, to attain the level of experience which Dean Burchard insists we must if we are to make art a part of the vital core of life. On the other hand, if one of the major problems is that of establishing validity of the art experience, it seems to follow that this validity must be established at each stage and level of artistic development. Our judgment is that while the article may be "old hat" to some of our readers, it may open fresh and valid directions for others. School Arts readers range from classroom teachers with little or no art backgrounds to college professors with highly sophisticated points of view. We try to include material of interest and value at all levels and we are not yet ready to close the door on any approach to art which may lead to valid growth at various developmental stages.



Julia Schwartz

How would you define content in an art course? Or does it have content? Is it art elements, materials and processes, areas, forms, methods, art history, or expression? Or are all these phases of content?

Content in School Art

With interest of the general public focused on a re-assessment of education, art teachers on all levels are having to define more explicitly *the content* of the school art offerings. Content as referred to here is not to be confused with objectives or teaching method.

If content is what an art course or program consists of there would appear to be differences of view as to its meaning. Among the art teachers having differing concepts of content might be found the following: (1) Those who seem to consider art elements as the core content of education in the visual arts. Their teaching of art is organized in terms of line, texture, shape, space, and color as content. (2) Those who appear to view materials-processes as content. They

develop the art program around, for example, paper, clay, wood, metal, paint, etc. These educators tend to emphasize the nature of a material in terms of its possibilities and limitations as content of the art course. (3) Those who see content as the different forms art takes in reflecting man's needs, as, architecture, sculpture, paintings, prints, etc. (4) Those who look upon the nature of the activity as content in an art course, as, forming and constructing, printing, painting, selecting and arranging, and displaying. (5) Those who see some aspect of art history as a source of content for school art offerings. They may put emphasis upon the times and work of selected outstanding artists, special periods of art, or chronological development in art. (6) Those who insist that creative expression is the content of an art program or course. (7) Those who point out that each of the above is only a phase or a dimension of content and that all must be viewed as closely inter-related, one with the others.

It is the last view described which is being taken by a group working on the content section of accreditation standards in art for Florida schools, K-12. Besides the need to present a clear definition of this multi-dimensioned view of content, this group is faced with the problem of differentiating on the basis of content between adequate, good and superior schools on the various educational levels. The question may be put to the reader of this page: *How would you define the content of art offerings in your school? Furthermore, how would you determine, on the basis of this content, the level of quality of your art program?*

Dr. Julia Schwartz is professor of art education, department of arts education, Florida State University, Tallahassee.

Portraits of "My Teacher": one by a five-year-old and the other by a college student who may be viewed as the product of a K-12 school art program. Is the "content" of a school art program reflected in the work of students in program?



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ART FILMS

One of a number of Russian films reviewed recently is worthy of mention. *Culture for All People* (23 min. black and white, Russian titles, English narration). Filmed in 1959 it portrays how even the remotest sections of the USSR are receiving cultural programs. Libraries on wheels, countless exhibition halls filled with paintings, sculpture and other pieces of art. Some interesting close-ups of paintings are shown. Large groups study art history. Workers paint as a hobby.

All attend Peoples Art University which is found at each factory and community farm. Traveling drama and ballet groups move to factories and farms. Circuses and choral groups travel the countryside. Recreational facilities are prevalent everywhere. Amateur film production is shown within an electric lamp factory. This film and others are available through the National Council of American-Soviet Friendship, Inc., 114 East 32nd Street, New York 16, New York.

20th Century Design in U.S.A.

A series of fifty colored slides made from an exhibit organized at the Albright Art Gallery, Buffalo, New York, and shown in many communities. These illustrate the "best" designs in glass, plastics, ceramics and wooden implements, electrical appliances, tools, luggage, furniture, sporting goods, business machines and scientific equipment. Not only do these slides isolate materials and designs within the exhibit but they also show effective ways of exhibiting these kinds of items. Available on loan from Dr. Konrad Prothmann, 2378 Soper Avenue, Baldwin, Long Island, New York.

Dr. H. Gene Steffen, reviewer, is the coordinator of audio-visual services for the State University of New York College at Buffalo. He has taught both art and industrial arts education.

Ralph G. Beelke

Dr. Ralph G. Beelke is executive secretary, National Art Education Association, N.E.A. Building, Washington, D.C.

Craft and Contemporary Culture, by Seonaid Mairi Robertson, Columbia University Press, for UNESCO, New York, 1961—160 pages, price \$3.50. It is unusual today to have a book on crafts which is not concerned with the techniques of working with materials. It is refreshing, however, and everyone interested in the crafts will be interested in this book. The volume is a development from a UNESCO sponsored seminar on Art and Crafts held in 1954 which recommended the publication of a volume intended to treat the aesthetic, psychological and sociological aspects of crafts. The book is divided into three parts and covers the following subjects: the definition of craftsmanship, craft education with children and adolescents, the training of crafts teachers, the small workshop, technical education, crafts and industry, the industrial consultant and designer. Teachers will be particularly interested in the sections on education and the training of teachers.

Some quotations can probably best serve to give the flavor of the book and whet the appetite: "... it is by his attitude to his materials, to his tools, and in his understanding of the needs his products serve that we recognize the essential craftsman." "Creativeness is, therefore, no longer considered a special ability reserved for a gifted minority, every child has it, and must learn to use it, or the powerful impulse to do something with the physical world around will emerge as an urge to deface or destroy it." "Above all, we must guard against thinking there is only one good kind of art teacher and one right kind of training." The book is an extremely warm one and the reader can identify very closely with the author who becomes, at the end, a warm friend and not a person apart.

Handcrafts Simplified, by Martha Ruth Amon and Ryth Rawson, published by McKnight and McKnight Publishing Company, Bloomington, Illinois, 1961, 210 pages, price \$4.40. A handbook which aims to present simplified processes for sixteen craft techniques. The book begins with a brief chapter on Design and encourages the individual development of design rather than a copying of the forms and designs of others. Several approaches to designing are suggested but the section could be a little more exciting. The chapters dealing with the individual techniques and processes are brief, clear, well-illustrated and would provide information for the beginner in a direct way.

Flower Painting, by Countess Zichy, published by Watson-Guptill, New York, 1961, 109 pages, price \$9.75. This is a simple but well-organized book of the how-to-do variety. It differs from many by beginning with a brief historical discussion, a discussion of the subject matter and a

new teaching aids

consideration of design and composition. Only after this background information does the author discuss materials and her particular approach to the subject. The author is careful to point out that this is her way and each person should search out his particular way of working. Brief discussions of oil, water color, pastel and casein painting are followed by a concluding chapter on framing. A pleasant variation to the general how-to pattern.

Children's Portraits in Conte, by Peggy Hammond, published by Watson-Guptill, New York, 1961, 63 pages, price \$4.95. "A Lighthearted Approach" is the sub-title to this little volume by a professional portrait artist. It is a delightful treatment of the subject and easy to read. It covers the subject matter of materials, lighting, modeling, matting and framing and includes helpful information on ways of dealing with children. A helpful book and a thoroughly enjoyable approach to a seldom considered subject.

School Volunteers, by T. Margaret Jamer, published by Public Education Association, New York, New York, 1961, 200 pages, \$3.95. Since the population explosion hit the schools a few years ago there has been a concern to "help" teachers. This movement to help teachers received an added push with the recently expressed concern for "quality," "excellence" and improved instruction. The School Volunteer Program began in 1954, in New York City, and the author of the present book directed the program. This book describes in detail this first program to recruit and train men and women for service as volunteers on a regular weekly basis in the public schools of New York City. It discusses the organization of the program, the volunteers themselves, the work done by them and finishes with an appraisal of the program. The book will be extremely helpful to those school systems interested in studying one program designed to help teachers and increase the quality of educational programs which are being undertaken under difficult circumstances.

Art Reproductions, by Jane Clapp, The Scarecrow Press, Inc., New York, 1961, price \$7.50. This little volume provides a list of art reproductions available from ninety-five museums in the United States and Canada. In addition to providing information on artists and picture titles, sizes and prices are also given. This latter information is extremely important for teachers interested in purchasing for individual or class use. The listing is well-organized and indexed and it should prove to be of great value. A similar volume by the same author indexes the art reproduced in *Life Magazine*.

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Pratt Institute	46
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Saxcrafts	42, 44
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PAUL GOWARD,
Business Manager.

Sworn to and subscribed before me this 1st day of October, 1961.

WILLIAM B. JENNISON,
NOTARY PUBLIC

(My commission expires August 18, 1962.)

Alice A. D. Baumgarner

Judging the work of a beginner on the same basis as one might judge that of a practicing artist is very likely to defeat your purpose. If art is to teach Democracy, the activity itself must be based on it.

This is my first year as camp director. During the school year I am an art supervisor; therefore, I would like to stimulate an interest in art here so I have scheduled a clothes-line art show. What suggestions do you have for judging these? Judging I feel stimulates interest. Pennsylvania

Does your camp deal with family groups or with adults only, or with children? The age of your campers would certainly influence the kind of stimulation and the manner of focusing attention. I would not judge children's art expression. You might hang paintings in the dining hall so everyone can feel the excitement of color. If with adults, your primary purpose is to arouse and sustain interest in art, treating a hesitant beginning painter as you might a practicing artist is dealing in a manner that will surely negate your best intentions. Judging usually carries the connotation of making a moral choice, this may say to the beginner that he is good or bad—right or wrong. You agree that this will hardly free an individual to put himself on paper if it means also that he is putting himself on the spot.

It might help if you keep in mind that the reason adults have not painted may be because of this sensitivity about exposing self. Somehow you must give courage along with instruction. You must catch up your group in the excitement of drawing or painting and sustain them through their first stumbling efforts. Build them—their self-confidence—until interest is aroused and developed. You will probably find that to give attention to the person and his effort will do much more to accomplish your purpose than to too soon focus on the painting. Your job is one of persuasion and guidance rather than to act as a promotion expert who must quickly get results, isn't it?

I want to suggest that you write something concerning art and its relationship to democracy and good citizenship. What are some practical ways that art can serve this purpose in our schools? California

Democracy is predicated on the belief that each individual has a contribution to make—a unique contribution that each must deliver for the good of all. As Edward Everett Hale once said, "I am only one, but still I am one. I cannot do

everything, but still I can do something." You can promote such a sense of responsibility among your students. One can see that the well-groomed individual in a tidy, attractive environment can by example influence an awareness of aesthetic values in others. You can guide the students' realization and further develop his feeling of responsibility for positive action. Such a program is not limited to any one age level, nor confined to any subject relationship.

A student with some perspicacity will make an analogy between the citizen's right of freedom of speech and the artist's right to express his own opinion through an art medium or art media. Some adults may not concede this. There are those who believe that there is only one right way even— even that there is a single correct way for registering through feeling and impression in painting. You might list the basic concepts of citizenship you want to emphasize and study your art program to see how you can point to parallels. Your problem is much deeper than having posters made to admonish. Or entering contests pressured onto schools by service groups who want to espouse good worthy causes.

An integral part of the school's work with students is the responsibility for helping each to achieve and develop his potential. The school's job includes teaching every student something of his heritage so that each may select, build, and improve on what has been accomplished in the past. Something of culture must be included if our national enlightenment is to be further refined and expanded. Adults must do their utmost to encourage standards of excellence. The fundamental ways of working in art and the principles of democracy have many similarities. A practical way of showing relationship is through building attitudes. Art teaching should not be aimed at serving any other subject to the extent that its own reason to be becomes obscured.

Address questions to Dr. Alice Baumgarner, State Director of Arts Education, State House, Concord, New Hampshire.



GERDA PETERICH PHOTO

questions you ask

Diamonds, Furs, and Art

EDITORIAL



The excitement of being in love makes it a bit difficult to give measured, practical considerations to the size and quality of the engagement diamond. The advertisements stress quality in the diamond, as determined by "color, clarity and cutting," and point to the investment value in the stone. Social pressures suggest to the young man that the stone must be as large (perhaps just a trifle larger) than diamonds worn by other young ladies among her close acquaintances. The jeweler suggests a "setting," which, artfully contrived, makes the stone look bigger and brighter. The heart

says that it really doesn't matter, that it is the sentiment and meaning behind the diamond that really count, that another stone or another article might just as well symbolize the pledge of the lovers. Few people with the unaided eye can make reliable evaluations, anyway, and the word of a reputable and "trusted jeweler" is usually accepted as the gospel in beauty and value.

Our sentimental affection for the diamond is likely to obscure our knowledge, if any, of the conditions of labor in unearthing it, or of the methods of manipulation and control of the market which maintains a rather constant price value in spite of the available supply in the mines. If we don't know diamonds, we should know the diamond merchant. And by the same token, if we don't know furs we should know our furrier. For here, too, our own judgment of values is inadequate and we must rely upon the integrity and knowledge of the merchant, who serves as expert and critic. Furs may be practical, and keep us warm. They may also help us conjure up tactile-esthetic responses that are pleasant to experience (even if vicarious), and we may see no inconsistency in the warm coat contrasted with relatively-exposed limbs. Here, again, we cannot rely upon vision and feel alone, but must accept the word of the expert. Doubtless, there are many who have a genuine love and affection for the diamonds and the furs they wear, even if based on sentiment rather than a knowledge of practical values. Then there are those who look upon them as status symbols, purveyors of prestige, or bolsters for faltering egos. Diamond Lill and Diamond Jim may come to mind as obvious examples on one side of the railroad track, but there are also people of "culture and refinement" who keep their precious possessions locked in vaults except for special

social occasions where a liberal supply of detectives is included with the invited guests.

All of the reasons and pleasures in owning diamonds and furs may be assigned to art. A shrewd purchase of a work of art may be an excellent investment, gaining in value with the years. The prestige in owning a Rembrandt or a Picasso may be soothing to the soul. Some "collectors" may actually enjoy the paintings they own, whether for an unexplained or an understandable reason. Others may simply take the word of the critic and the expert appraiser. In recent times those able to purchase costly paintings have shared their pleasures with the public through the medium of the museum. Laudable as this is, again we rely upon the critic to tell us what is good or bad. Because of the fact that the public does not completely understand or accept the views of the critic, and his esoteric judgment values, there are many who withdraw from his evaluations and adopt the attitude that "beauty is in the eye of the beholder." Thus, we have the dilemma of deciding whether anything and everything is art that pleases the beholder, or whether real art is so very scarce and definitive that only the fully educated can select it for us.

By lauding and exhibiting only work which has reached a level satisfactory to the experts, critics and museums have contributed to an artificial scarcity in art. Artists, themselves, have sometimes contributed to the situation by belittling the efforts of beginners and amateurs, and by looking down their noses at certain areas like crafts, industrial design, and architecture. Fortunately, there are an increasing number of museums, like the Museum of Modern Art, Walker Art Center, and the Albright-Knox Art Gallery, that have encouraged and displayed objects of good design that touch the people in their everyday lives. More and more art galleries are giving up the concept of the museum as a mausoleum for the masters, establishing art schools, inaugurating classes for children and adults. Some of them even exhibit the work of local artists and open their galleries on occasion to the work of children. Every master was at one time a beginner and an amateur. Museums, critics, and school art programs will have served their objectives well when every home is a place of art, every citizen is a valid critic, and art is precious not because of its scarcity but because of its abundance.

D. Kenneth Winebrenner



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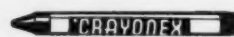


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